

# THE SAN FRANCISCO BAY GUARDIAN 25c

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## How to Beat the Gas Shortage

### Poor Peoples Radio: S.F.'s Last Station Goes on the Air

(Lorenzo W. Milam, an avid alternative radio broadcaster, operates listener-supported KTAO-FM in Los Gatos. He is treasurer of Poor Peoples Radio, Inc., and has served on the corporation's board since 1971. Poor Peoples Radio: KPOO-FM, frequency 89.5, phone 495-8950.)

By Lorenzo W. Milam

Talking to Meyer Gottesman was like bobbing for apples. There'd be this vat, with all these ideas floating around. Sometimes you could sink your teeth into one, but more than likely, you'd get this face full of cold water. "What the hell is he talking about?" you'd wonder. Meyer talked nonstop.

When I first heard about him, he had just made application to the Federal Communications Commission to set up a radio station in San Francisco. I invited him down for an interview, and tried to tell him he didn't have a chance: that there were no holes in the ether for another FM station. Good thing he talked nonstop, and didn't have a chance to hear me: I was wrong.

I figured it had something to do with his corporate name. Meyer put an ad in the Berkeley Barb, asking for a free lawyer to help him put together a radio station. Sherman Ellison—one of those dope lawyers with Rohan & Stepanian—called him up. That was the way Meyer got things done: he asked for it. Directly. Non-stop.

When Ellison went to work to put together the non-profit non-stop corporation, he asked Meyer what he wanted to call it. Meyer said: "Poor Peoples Radio. That's who it's for," he said: "poor people. So we'll call it Poor Peoples Radio." Simple. Brilliant. I am going to guess that is why the operation was so successful, at least at first. In getting the tax exempt status, both from the state and the Federal IRS. In getting an organization together. And in getting a permit from the FCC to build a station.

Meyer used to believe in asking for what he wanted. Anywhere. He had that child-faith that believes if you want, and want bad enough, and ask long enough—then you'll get it. After he got his construction permit, he went out and got another permit. From the San Francisco police: a begging permit. Meyer wanted to take Poor Peoples Radio to the People. He set himself up on the street with a tin cup and a sign around his neck GIVE TO POOR PEOPLES RADIO. That's what most people remember about that early stage of the last radio station to be squeezed into this (or any similar-sized) market: a funny man with dandruff and glasses, the thick kind so the eyes are huge like they were behind magnifying glasses, and the sign around his neck and the tin cup. Which he rattled in a professional manner. Ask, children: and they will give.

Everything fell apart after that. Those of us who are into putting community radio stations on the air recognize what we call Phase 3C . . . The Construction Dol-drums. You get the permit from the Man, and you get through with the fun part which is calling up everyone who ever doubted you and saying "We got our C.P." and then what do you do? Because building that dream station is damn near impossible unless you are rich. Especially for poor dreamer types like Meyer. I mean, it's one thing to go out on Broadway and rattle a battered cup and take in pennies. It's another thing to buy a transmitter, and stick it up on the Fox Plaza

Continued on page 7

What the oilmen are up to and what you can do about it. Price surveys of 103 gas stations, area-by-area reports: rationing; early closings.

By Fred Harris

Gasoline is a seller's market, and the sellers control it. Did you ever wonder why a filling station sells only one brand of gasoline? The system does not always have to work that way, and it did not always. Originally an independent businessman could open up a service station, buy from any one of several refiners or wholesalers, and sell the product under his own name or whatever name or brand he wished. He could compete for customers by offering a better price and better service. But he can't anymore.

There was a time when the big companies owned their own outlets. Some states, beginning with Iowa, passed laws to restrict this kind of chain operation. The companies turned the restriction to their advantage. Although they still retained ownership of some of their best stations, they began to set up "independent" dealers on a franchised basis, either through sales commission contracts or, most often, through short-term leases of filling station facilities. Now a dealer will operate a single station for a huge oil company landlord, selling its one brand alone.

In this way the company gets a sure and exclusive outlet for its product. It also gets extra lobbying power, indirectly, because politicians tend to pay more attention to the entreaties of "independent" businessmen—at least publicly—and they tend to see gas station franchises as independent. And because it is extremely difficult for the filling station employees—who are few in number in relation to the number of separate dealers they work for—to get together and organize, the oil companies are effectively protected from unionization at the marketing level.

Suppose you want to open a new filling station and sell gasoline for two or four cents cheaper than the big company outlets. The gasoline is the same. You get it from the same refinery where the national brand name companies get theirs. You put a big sign out in front of your station calling attention to your lower price. And business begins to boom.

But not for long. A lot of people tried doing this following World War II, at the end of gasoline rationing. But the major oil companies would not allow the practice then, and they will not allow it now.

First of all, if you try to beat them, they will cut off your supply of gasoline. If they own the refinery, they will refuse to sell to you until you bring your prices into line. If you are getting your wholesale gasoline from a refinery that does not control its own crude oil supply but has to buy crude oil from a major company, they will make the refinery quit selling to you. They can do this by threatening to cut off the supply of crude oil the refinery has to have in order to operate.

That is one way to stifle competition. Another way is for the company to buy you out or convert you to dealer status with them, selling their brand exclusively at their established price. And when you are a dealer who has gone through a price war with the majors, you are a lot more willing to sell out, or convert—or raise your price back up again.

The majors have what they call a one-cent differential. That is, they will not let an unbranded gasoline be sold at a price more than one cent cheaper than their own brands. They will give reduced price-war prices on wholesale gasoline to their own exclusive dealers or reduce their dealers' lease payments. Subsidizing their dealers' losses that way, they will cut retail gasoline prices, as low as necessary for as long as necessary, to bring an independent to his knees.

The majors do not compete with each other on retail prices. Any time you see big signs out in front of their stations, calling attention to the price of gasoline, you can be sure that you are not getting a better price



Photo by Peeter Vilms

Sign of the times: a closed gas station in Marin County.

for long. The real story is that some gutsy independent entrepreneur is on his way to a bad beating.

Price wars not only reduce competition in marketing. They also encourage integration in production and refining. An independent refiner whose independent customer stations get into a price war will soon go under himself, or sell out. And even big oil companies that are only in marketing get the message, too: they must move to control their own crude oil production and refining if they are going to be able to equal the market power of their integrated competitors.

The idea of American mass marketing is that it should deliver a better-quality product to the consumer at a lower price. But the system certainly does not work that way in the gasoline industry. The product is virtually the same from one major brand station to another. And yet the majors have strongly resisted efforts to force them to tell the components of their gasoline—the octane content, for example. Additives are often valueless, except as advertising gimmicks.

An official of Phillips Petroleum, Stanley Learned, admitted in a Federal Trade Commission hearing that the majors exchange gasoline with each other, and he said that each company in effect puts in a pinch of something to make its gasoline distinctive. "We have an additive that allows us to advertise," he said. "I don't know whether it does anything for gasoline."

But what if a major oil company's exclusive dealer decides on his own to increase his sales volume by reducing the price of gasoline? He will have that enterprising thought knocked out of his head pretty rapidly. His short-term lease is likely to be canceled, and his rent may well be raised. Or company-owned stations can reduce their prices to undersell him. The maverick dealer gets the message pretty quick—or he goes under. The message is that the so-called independent dealer for a major company is an indentured servant.

The oil and gas industry is a shared monopoly.

Continued on page 5



# Letters

## HOORAY!

My subscription has been going for several years now and my present comment is, "Hooray!" Your changes have been consistently for the better. I am especially impressed with your logical layout and imaginative design (this being my area of competence as a photographer and designer by education and work experience).

I'm happy, especially, to see your women staff members being given place and recognition. Many thanks.

Eleanor M. Lawrence  
Berkeley

## ON HISS

Your article in this month's issue (6/20/73) quoting Alger Hiss on Nixon and Watergate was wonderful. It really brought back memories of how Nixon and J. Edgar Hoover used that case to turn the country towards McCarthyism.

You know, Hiss has a lot to say and it is unfortunate he hasn't done more to press his case. His law suit for his pension is the only thing I have heard about recently.

Maybe he was just overwhelmed by the whole thing. The Pumpkin papers, the expert testimony that "proved" that Whittaker Chambers got the secret material from Hiss was all a little overwhelming.

The expert testimony on that typewriter was something the prosecution really used. However, I recently came across an interesting quote that may explain it. The quote is from John Pearson's book, "The Life of Ian Fleming." Fleming was in British naval intelligence in WWII and spent a lot of time in this country working with Red Stephenson, the American head of SIS, Hoover and Donovan -- the founder of the OSS and CIA. About Stephenson and this gang:

They claimed to be able to "reproduce faultlessly the imprint of any typewriter on earth." They "specialized in all known form of forgery -- the polite phrase was 'fabrication of letters' and some unknown forms as well."

I wonder what would have been the reaction if Hiss' attorneys had known of this little laboratory at the time.

R. Larson  
SF

## ON THE HAYSTACK SPECIAL . . .

Thank you for your useful "Super List" of Bay Area pizzerias in the May 24 issue. I was pleasantly surprised to find that several of the places you recommended were right here in the Mission. I wonder if you have ever tried the pizza at the Haystack restaurant on 24th St. near Sanchez? In the opinion of myself and several of my pizza-loving friends, the Haystack Special is one of the best (and cheapest) in the City. (I would avoid the Zorba the Greek special, though. When I had it the bacon was undercooked--ugh!--and feta cheese on a pizza wasn't as good as it sounded.)

They also have Italian dinners, which I have not tried, but which look good, and a selection of reasonably priced California wines. If you play the Greek records on the jukebox, they'll turn off the awful muzak they're usually playing on their own record player.

How about a list of where to buy good, cheap wine? I know of at least three small winery outlets which retail excellent wines for cheaper than Gallo or Italian Swiss--the California Wine Company on 14th and South Van Ness, and the Rege and Monte Carlo wineries, both on Powell near Vallejo. I'm sure there are others.

Jon Corelis  
SF

## DIRECT ELECTIONS

I was disturbed at your comment on Knox's regional government bill, AB 2040. You condemn it for not being regional enough, for not having the regional governors elected directly. In fact, this evil measure would most effectively destroy everything your paper has worked for over the years -- and its failure to include direct elections is about its only saving grace.

There are two logics which support the idea of regional government. The one you hear about -- the public justification as it were -- and the one which leads many good people to support regional government, is the point that many problems are regional in impact, and only a regional jurisdiction can logically deal with them. This is quite true, but few people men-

tion the fact that for many of these regional problems a whole variety of organizational solutions are possible, short of conferring enormous power on a remote body of a few people with a several million citizen constituency.

The second logic may be discussed in a few corporate board rooms, but not in public. The fact is that for developers, speculators, and other corporate types the powers now vested in local government, and which they used to their advantage for many years, are in serious danger of falling into the wrong hands. Citizens groups have won, or threatened to win, control of many local water districts, city councils, and even Boards of Supervisors. They pass uncomfortable initiatives. Where an agency's jurisdiction is only a few thousand or hundred thousand people, the danger is always great that determined citizens will win control, and deprive corporations of their right to special favor and the public purse.

There are several ways to stop this upsurge in democracy. The citizens of Berkeley have now learned from the Alameda County judiciary that they cannot act, even by initiative to affect the "property rights" of those who own the city; and that they cannot decide which laws their own police will enforce in their own community.

The safest and most effective way to stop local democracy, however, is to formally transfer all important governing powers to an agency with a larger jurisdiction. While citizens may hope to gain control of the Marin Water Board or the Berkeley City Council, they don't have a chance with a regional government covering the 2 million population Bay Area. That, I believe, is the real and dangerous logic behind the Knox bill. Just as citizens are beginning to gain control of important governing powers, they'll whisk the powers out of reach to the "regional government."

Direct election would only make it worse. At least as now framed, the regional government would consist of people directly responsible to their own, comparatively small constituencies. But direct election would give us officials responsible to no one. In the first place, we already directly elect so many officials that no voter can keep them straight. In the second place, if you think direct election is so great, ask the citizens of Los Angeles County how responsive their directly elected Board of Supervisors is. Activists in that area are among the most despondent, hopeless group of citizens in the entire State, and I've met and talked with consumer and environmental organizers all over it. Keith Roberts.

## BART & BICYCLES

BART is currently spending \$50,000 in federal money to develop a plan for the construction of an elaborate network of bicycle routes and paths throughout the San Francisco and East Bay areas as an alternative link between downtown offices, bedroom communities, and regional parks. At present, however, BART officials have no plans to allow these potential commuters and weekenders to bring their bicycles onto the trains.

This kind of contradiction -- to which BART must now be fully accustomed -- suggests a scenario wherein a young exec in Walnut Creek proudly announces to his wife one morning that he is going to ride his bike to work, peddles out the driveway leaving a trail of sweat, and arrives at the BART station three miles away only to discover that he has brought on the imminent collapse of his right lung for nothing. His only comfort at that point would be the wave of relief he feels at not having to face the bicycle ride to his office on the top of Telegraph Hill.

Planners now working on the BART study suggest another kind of public relations nightmare: An imaginative San Francisco family spends four hours on a Friday night preparing for a bicycle tour through Berkeley's Tilden Park. Laden with backpacks stuffed with everything from baloney sandwiches to suntan oil, Mom and Pop lead their four kids -- aged nine through thirteen -- on a nightmarish two-wheeled dawn patrol through Union Square to the downtown Market Street BART station only to find themselves staring at a "No Bicycles" sign. (Well, the brochures didn't say how you would get your bikes from San Francisco to the East Bay.)

Why is a China specialist interested in the BART/trails study? First of all, I have risked annihilation everyday while riding my bike to campus on College Avenue -- one of the proposed bike routes. Secondly, one of my friends has been a consultant to the project, and I have followed it with interest over the past four months. An inside look at BART machinations always provides comic relief.

Jeffrey Hall Stein  
Berkeley

## IN THE NIGHT

As I see it, you are providing a unique service by exposing the continuing economic/corporate rip-offs in the Bay Area. While some alternative media-vehicles exist for other 'movement' causes, you seem to be the only ones able to lend credence to the job of economic muckraking. Would rather see more of this than to see the Guardian become another underground sheet screaming ineffectually into the night. We all know the main thing wrong with this country is the bastards that run it. Once everyone realizes whose screwing us, a tighter social order can be brought about . . . keep up the good work. Jim DePace  
Santa Cruz

## KRON CONFLICT

(Ed. note: The following letter was sent to KRON-TV, with copies to NBC and the Federal Communications Commission.)

Monday night, June 25, when my wife and I came home from work, we were anxious to watch the news to learn about the history-making testimony of John Dean. Needless to say, we were chagrined to turn on KRON and find a baseball game.

Shortly after 6 p.m., I attempted to phone KRON, but was unable to get through, apparently because the switchboard was jammed.

Around 6:45 after CBS completed its coverage of the hearings, I called KRON in order to register a protest and find out whether the news would be broadcast at all. The individual I talked to seemed so nonchalant about the matter that my wife decided to call also.

A person, who identified himself when pressed as Tom Smith, receptionist, informed my wife that the baseball game was "reality" and further that she was the "only person" who had called to object to the absence of the news. He maintained that he was the only person at KRON and that she could not speak with anyone else.

I feel that both KRON's and NBC's decision to preempt the news with a baseball game (between two bottom rung teams!) on a date of such historic importance was irresponsible. Presumably, the administration was delighted.

Furthermore, KRON's callous policy with respect to handling public reaction to protest calls reflects an even more irresponsible attitude. Perhaps this may be explained by the fact that KRON recently had its license renewed.

John T. Hansen  
Hanson, Jaffe and  
Weiss SF

## AW, GEE

A few years ago when I happened to have enough extra money to send you some, in return for a lifetime subscription, I didn't realize that I had gotten the best bargain of my life.

Recent Bay Guardians have been superb . . . and your distribution time, and special calendar stuff, are coming on very strong . . . I've even had the current BG issue in time to use almost all the calendar listings. There was a time when it was arriving almost too late for any of them.

Anyway, we are getting a great deal of solid information and usable suggestions from the BG and we thank you.

Philip F. Elwood  
Berkeley

## THE SAN FRANCISCO BAY GUARDIAN

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"It is a newspaper's duty to print the news and raise hell."  
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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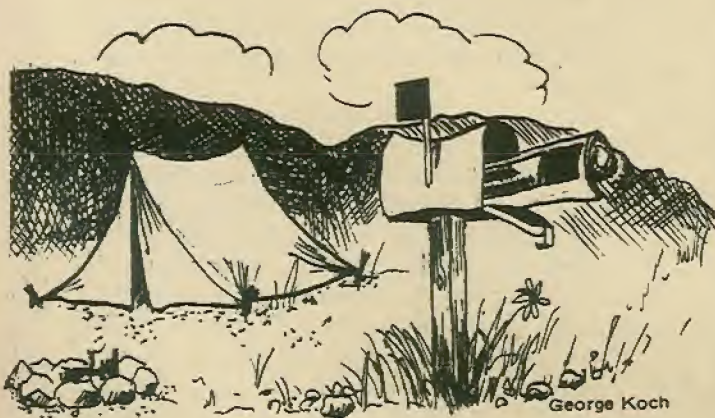
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## EARTHQUAKE POLITICS

A state official, according to a story published in the Sacramento Bee June 28, has tampered with a map of California earthquake faults in order to allow construction of a nuclear power plant in the San Joaquin Valley. A 1959 map of the proposed site area, 35 miles northwest of Bakersfield, shows an unnamed fault reaching up into the Tulare geologic layer of the earth's surface, indicating earthquake activity recent enough as to disqualify the site under AEC rules. A 1973 version of the map shortens the fault so it doesn't reach the Tulare layer.

The official, James R. Weddle, program officer of the state Div. of Oil and Gas (Dept. of Conservation) commented during a meeting of state officials and LA consultants that "We certainly wouldn't want to give this information to the eco-freaks. I don't know if there's a real fault in there, perhaps there isn't."

Weddle claims the consultants drilled into the Tulare layer and found no active fault — but the evidence is contradictory, since the drilling went only to 500 feet, while the Tulare layer extends down 1,050 feet. Assemblyman Charles Warren plans a public hearing on the charges against Weddle, July 11 in Los Angeles. Meanwhile, since the story was published in the Bee, reports in Sacramento are that activities similar to this map-tampering are widespread in the Div. of Oil and Gas.

## FLANK ATTACK ON THE FARMWORKERS

Anti-farmworker forces in Congress have quietly slipped two provisions into the General Farm Bill which, if approved, could end efforts to protect the workers from exposure to deadly pesticides. In the Senate, an amendment was added to delay implementation of regulations which set the time limit before workers are allowed to reenter fields sprayed with hazardous chemicals. The House, meanwhile, has changed jurisdiction over the workers from the Labor Dept. to Earl Butz's Agriculture Dept., which is already virtually an arm of big grower interests.

Rep. Bob Bergland is offering an amendment to delete both provisions (Sec. 2 of HR 8860), and the vote is expected soon, like in the week of July 9 — so write or wire your congressmen now, particularly conservatives such as William Mailliard of SF or Charles Gubser of Santa Clara.

## BUSINESS AS USUAL IN BERKELEY

Robert Montgomery, president of the Berkeley Chamber of Commerce, recently noted that the April 17 elections results "clearly demonstrate that willful action by the business and professional men and women of Berkeley can have an effect on the quality of government here." Two recent cases which back up his optimism:

— Approval by the City Council's "liberal" majority of a local 7-11 store on College Ave. despite sustained pressure from the Claremont-Elmwood Neighborhood Assoc. (CENA), which opposes the plastic intrusion into the residential quality of the surrounding shopping district. (It's a good lesson for CENA, which was just about solid behind the Berkeley Four in the campaign; now, only "radical" Councilmembers Loni Hancock and Ying Kelley supported the community.)

The business tie-in: John W. Miottel, owner of the property, contributed to the group campaign of the Berkeley Four and the individual campaign of Sue Hone.

— Approval by the council majority (in one of its famous closed "executive" sessions which the radicals boycott), of a budget request for expansion of the Claremont Branch of the Berk. public library on Benvenue near Ashby, despite opposition from the Bate-

man Neighborhood Assoc., which offered as one alternative conversion of a neighboring house for the library extension.

The tie-in: architect John Radcliffe, who gets the contract on most library improvements, was right in there pushing for removal of the house and construction of the modern \$100,000+ expansion. Radcliffe, too, was a financial backer of the Berkeley Four.



## PRIVATE PARK FOR THE POLICE

Latest in San Francisco's giveaways of the city's dwindling open space: the police officers association plans to build itself a private athletic club on the shores of Lake Merced, on land the Police Dept. now uses for a pistol range. The members-only recreational complex will include a gym, plus facilities for crew, sailing, handball, judo, tennis and horseshoes; the only time members of the general public can take advantage of it will be when the officers invite school kids out in a perennial attempt to build rapport.

The hitch is that this is public land, which the police use under a 1935 permit from the Public Utilities Commission.

The Recreation and Park Commission and the Arts Commission have already approved the project. But it still must go before the Planning Commission, probably in late August, where conflicts with the city's Master Plan should kill it: the open space and recreation plan states that new buildings should be located outside parks, and that private or semi-public facilities "should, without exception, be prohibited" in public parks. After the Planning Commission, the Coastal Commission must also approve.

Before either commission looks at the project, though, the PUC should be holding public hearings of its own to consider revoking the Police Dept. permit, and keeping the land in open space.

## PLAYING WITH SF'S SEWAGE

In SF's continuing frantic struggle to approve a master plan for cleaning up its water, the city claims it has no specific site in mind for the major new facility needed to bring discharges up to new water standards. But the state Environmental Protection Agency says the only site it has heard discussed is one near Lake Merced, so it's going ahead and writing an Environmental Impact Statement assuming the Lake Merced location. Once the statement is out, of course, its very existence could prevent consideration of other spots. Look for the report around mid-August; to get a copy or to comment, contact Fred Leif, EPA, 100 California, SF.

## LEAVE OUR MONOPOLY ALONE

Updating the subtle and delicate gifts of attorneys representing the KRON/Chron media monopoly:

1. Broadcasting Magazine, the corporate voice of the broadcast business, editorially hailed on May 7 the FCC decision renewing the license of KRON. The usual stuff: "The stations have been vindicated . . . the complaints of two former employees who were responsible were discredited." Lots of utter baloney about FCC "imbalance" slanted toward the public, lots of railing about "public interest" lawyers supported by foundation grants who take citizen cases for the hell of it (not true, in the KRON case), lots of lamentations about KRON's "uncounted man hours of executive and staff time and who knows how much money in legal and associated expense to dispute the charges that were ultimately proved groundless."

2. Comes now Robert L. Heald, of the Washington communications firm of Fletcher, Heald, Rowell, Kenen & Hildreth, which was one of two Washington firms retained by the Chronicle's family firm of Cooper, White and Cooper to mount the legal and political counterattack. Wrote Heald in the June 11 Broadcasting Magazine (without mentioning he was the attorney on the case):

"Your May 14 editorial concerning the hearing involving KRON-TV San Francisco renewal application was indeed timely. However, you omitted one important factor which arises to some degree in almost every case in which a petition to deny is filed.

"In the case of the San Francisco Chronicle and its KRON-TV, Harold P. See, the manager and later president, supervised the construction of the station and placed it on the air in 1948. Harold had devoted his professional life to broadcasting and was a professional in the truest and best sense of the word. Yet his entire career was challenged by the petition to deny filed by one employee of the station and a former employee of the newspaper. Harold See worked day and night for many months in preparing the pleadings in opposition to the petition to deny and in the hearing, itself, was on the stand for two days. Thereafter, he was hospitalized and his further testimony was taken from his hospital bed. He died in October, 1972.

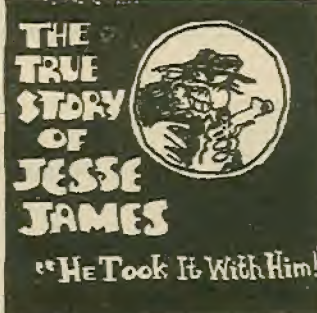
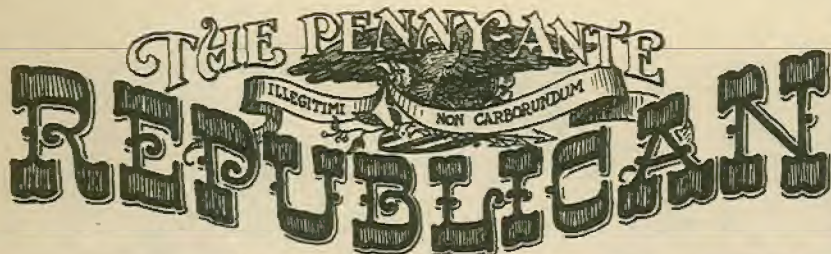
"In my opinion, the unfounded charges against KRON-TV, which challenged everything dear to Harold See, substantially shortened his life. The irony of it was, of course, that he did not live to see his final vindication."

Harold See suffered severely from emphysema long before the hearings started and we're sorry he died before they finished. But it does him or his memory of his service to KRON or his professional standing as a broadcaster little good to use his death as a slur to those who challenged KRON's license, a public franchise renewed every three years by the FCC, a government regulatory agency, because KRON is using public property, our air waves.

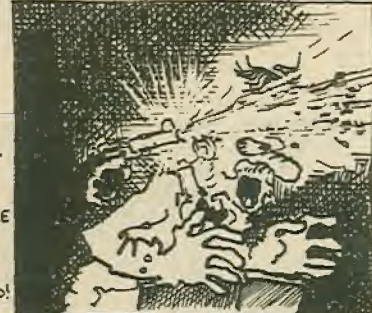
Heald and KRON/Chron have come up with the choicest media monopoly defense of them all: Don't challenge our monopoly, don't question it, because you may be guilty of contributing to the death of one of our corporate owners or managers. Just leave us alone.

## CAMPAIGN WARMUP

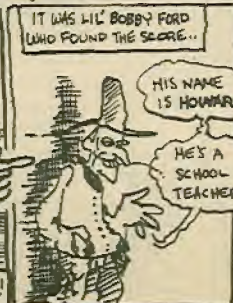
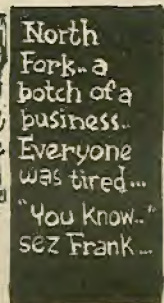
That long string of candidates nights, which will stretch all the way up to the November elections, is beginning for SF Supervisor hopefuls, with a meeting sponsored by the National Women's Political Caucus, Planning to be present to speak and answer questions: present Supvs. Chinn, von Beroldingen, Feinstein and challengers Jack Morrison and Peter Finnegan. The meeting is July 11, 8:15 p.m., First Unitarian Church, 1187 Franklin.



WE READ IN THE NEWSPAPERS IN THE LATE NINETEENTH CENTURY OF THE DEATH OF JESSE JAMES. . . A CERTAIN "MR. HOWARD" HAD HIS HAIRLINE RELOCATED. . . AND THE WORD WENT OUT. . . JESSE WAS DEAD!



The now-immobile Mr. Howard seemed to resemble Jesse. Everybody said "that's Jesse all over." ..and it was true.. little pieces of Jesse, was splattered all over the place..





# ON GUARD!

## SELLING OUT THE PARKS

Park lovers take note: that ill-conceived arrangement to turn over the public Hyde Street Pier to a profit-making carnival company for the summer is viewed as a pilot project, perhaps the first of many such sellouts, by William Penn Mott, state director of Park and Rec. And through some clever legal footwork, Mott has managed to sidestep all the public protest raised against the plan.

First trick: The state General Services Admin. would normally review contracts of this kind—but this one runs for less than a year, so is exempt. The contract, between Mott and Theme Events, Ltd. (the Renaissance Faire folks), gives Theme the public park Thursday through Sunday all summer. Theme will jack up the entrance fee from the current 75¢ to \$2.50 and treat you to 35 actors recreating the historical cliches of the Victorian waterfront, complete with booths of things to buy.

Second trick: It's illegal to lease an entire state park, but Mott got by because this isn't technically a lease, it's a "concession." The contract, meanwhile, practically guarantees the state will lose money, not getting a cent until Theme grosses more than \$225,000.

Third trick: Mott appointed a window-dressing "Citizens Advisory Committee" to rubber stamp the plan, but when 10 of the 14 members turned out to oppose it, he stopped holding committee meetings.

The affair ended June 29 when SF Superior Court Judge Joseph Karesh refused to issue a temporary restraining order against Theme, because \$150,000 has already been invested (so, the logic apparently goes, let them go ahead and clean up at the public expense).

Mott's role, concluded Assemblyman John Dunlap, was "little short of incredible behavior on the part of a so-called public servant."

## THE DEVELOPMENT SUPERVISORS

At its June 25 meeting the SF Board of Supervisors failed, by one vote, to overturn a Planning Commission refusal to lower height limits on Market between Van Ness and Castro. With eight votes needed to overturn, it was 7-4, von Beroldingen, Barbagelata, Chinn and Tamaras casting the crucial votes against downzoning. Then the dissenters switched over, as the Board decided 9-0 to allow downzoning in the vicinity of 11th Ave. and Lake.

Two points: one, the neighborhood point—Upper Market is up for grabs, in the eyes of the four development votes, while the Richmond-Presidio Heights area must stay sacrosanct. Point two, it fits with the BART pattern: 11th and Lake is well away from any BART lines, so nobody much is interested in preserving it for the developers, while Upper Market is right there in the thick of it, ready for the onslaught.

## ANOTHER HATCHET JOB ON HONGISTO

Sheriff Hongisto's biggest difficulty in trying to tell the public about the problems of the jails—food shortages, medical inadequacies, staff shortages, etc.—is that public officials like the Supervisors and the Mayor and the Grand Jury spend all their time sniping at him instead of listening. At the June 27 Finance Committee meeting, which was considering the Grand Jury report on the County Jail, Jury Foreman James Rodman added to the fuel, saying the jury was disturbed that Hongisto exerted "unusual pressure" with regard to hiring of former inmates at City College.

Hongisto again tried to talk about the issues and problems of the jail, but then Sups. Molinari and Tamaras embarked upon a lengthy series of questions demanding an explanation of the Sheriff's alleged three hour delay in getting to the jail during February disturbances. With this tortuous inquiry, the ongoing problems of jail life—and even the points of the Grand Jury report—were essentially lost in the political shuffle.



## THE MEDIA COVERS THE MEDIA

"It's taller than Transamerica, as tall as the Eiffel Tower, almost as tall as the Empire State Building but you'll never see it on KRON, KPIX, KGO or KTVU." (Headline on Sept. 27, 1971 Guardian story on the Sutro Tower, that couldn't make the 6 o'clock news.)

Well, on June 28, 1973 Sutro Tower finally became news. The tower was up, the dust had settled, it was a fait accompli, it was to go on the air July 4 and, the crucial point for news editors, it was announced at a formal press luncheon hosted at the site by Sutro owners, with KGO's Russ Coughlin as the master of ceremonies, and the Richardson, Seigle, Rolfs & McCoy advertising agency handling the press kit and the promotion.

The press that had written up the tower in advance (The Guardian, "SF Magazine," KSN) weren't invited, but almost everybody else was on the invitation list from "City Magazine," to the Mill Valley Record, to the San Jose Mercury News, to the Sacramento Union to three representatives from the Petaluma Argus Courier.

They were given a red hardhat that said Sutro on it (a contribution from the ad agency), driven to the tower in cable cars on wheels, got personally escorted tours by Sutro engineers and KGO executives, ate a splendid luncheon of bagels, lox, cream cheese and a pyramid of shrimp ("It's like a bar mitzvah," one observer noted) and a sumptuously furnished bar.

It was a good San Francisco freeloader ("the best since the Hyatt House," one said) and it got the usual media returns: no critical questions of any kind at the luncheon, not a discouraging word anywhere, lots of good publicity . . . the bland leading the bland.

## ANOTHER BART STUDY?

You might have thought it was already clear what BART was going to do to the Bay Area (remember those BART promo fliers for the Peninsula, talking about highrises along the lines, clustered like "beads along a necklace"?). But the Metropolitan Transportation Commission wants to learn more, and its 1973-74 budget has a tidy \$433,000 to study the impact of BART on the Bay Area. MTC will be prime contractor in this Dept. of Transportation/HUD study, and the commission should be provided with lots of citizen input to counteract the data the BART/Bechtel team can be expected to churn out.

## THE REGIONAL TRANSPORTATION EMPIRE

The press release which the Metropolitan Transportation Commission handed out for its June 27 meeting to unveil the proposed regional transportation plan covered only the no-fare/low-fare issue, a splashy item which got all the publicity the next day but actually accounted for only about 20 minutes of the all day meeting. The only official reaction to this item was that the commission approved, with virtually no discussion, the suggestion that the no-fare plan be tested in downtown SF in December.

Commissioner Stoll raised the interesting point that no-fare on BART would just encourage urban sprawl by making it easier for people to live far from their work; the real issue, of course, is that middle- and upper-income people already can easily afford to commute, so keeping the fares on BART is simply a way of discouraging low-income people from moving out to the suburbs. Rich people are free to sprawl as much as they like as it is.

But that was about the extent of the issue-oriented discussion at the unveiling of this plan which is essentially a map for future development in the Bay Area. MTC Chairman Joseph Bort, talking of citizen input into the plan, was already building up the defenses against public criticism, stressing the impossibility of incorporating all the suggestions of everyone into a single report.

He discussed the size of his empire, half the size of Norway, so many millions of people, so many square miles, town meetings everywhere, slide shows, thousands of dollars on publicity . . . Many citizen suggestions, he finally added, aren't substantive anyway, and won't affect "what goes into concrete and steel" in the near future.

Items to watch in the plan in the future: much discussion went into the question of what priority the plan gave to certain transportation questions. At this meeting, two roads were changed from middle to high priority—Route 1 from Pacifica to Half Moon Bay, and Route 92 from Interstate 280 to Half Moon Bay. There's no definition of what these priorities mean (even the commissioners didn't seem sure), but the fate of those roads around Half Moon Bay is integrally linked with the whole Deane & Deane/Westinghouse plans for turning the coast into a housing project, so MTC's ideas bear careful scrutiny.

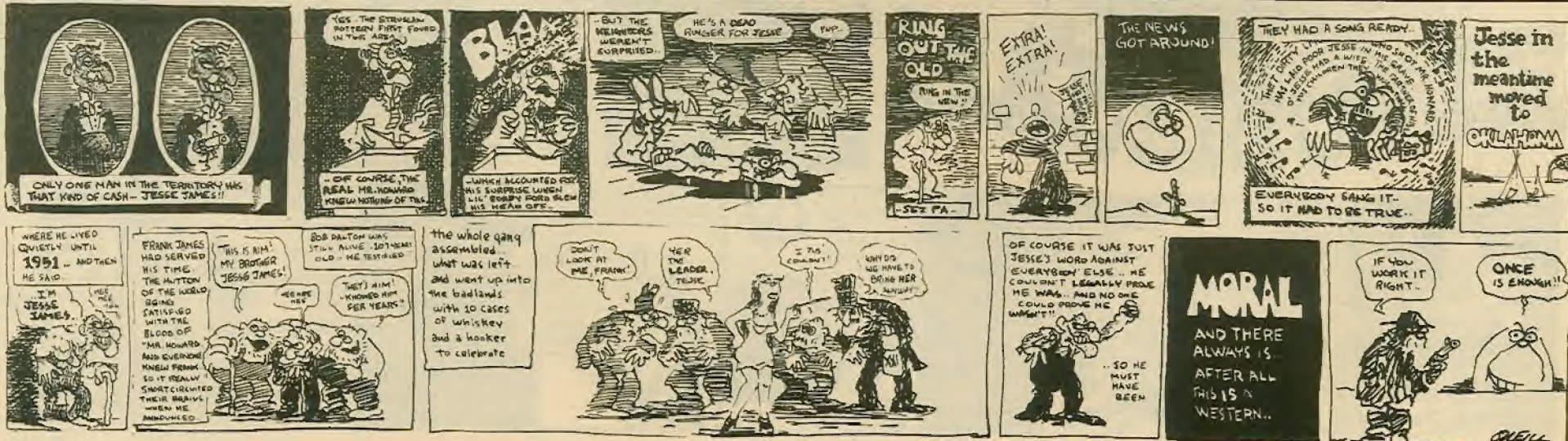
## CUTTING COMMUNITY SERVICES IN BERKELEY

The proposed Berkeley budget for fiscal 1973-74 shows a slight (\$356,382) increase over last year, but the figures mask what is actually a cut in social services.

P. H. Williamson, acting city manager, has proposed a 20¢ reduction in the tax rate; the corresponding reduction in the amount allocated from the tax-rate to the general fund (which pays for basic community services such as health, parks and recreation, fire and police) is 12½¢. Revenue sharing funds are being used to make for the decrease in revenue going to the general fund.

Two things: First, this means revenue sharing money is being used to cover for a drop in taxes, not (as intended by Congress) for the initiation or augmentation of social programs. Second, the low priority given social programs in the budget is clear from a glance at the Health Dept. While the entire city budget is going up by more than \$300,000 this year, the Health Dept. is actually being cut by \$131,338 over last year.

Items for this page were researched and reported by members of the Guardian's 1973 Investigative Reporting Project: Katy Butler, Janet Falk, Wendy Goldhirsch, Ken McEldowney and Dennis Maio.





Standard Oil of New Jersey, Mobil, Texaco, and Gulf accounted for 55.4 per cent of all petroleum sales in 1970. Jersey Standard alone controlled nearly twenty per cent of sales. In particular areas or regions, the company names are somewhat different, but a few of the major companies nevertheless control the market.

A lack of competition in the gasoline industry, as in other industries, results in excessive expenditures, too, for advertising and the promotion of products that are essentially the same and are sold at essentially the same prices. Each major company tries to tie you to its own credit card, which is generally not interchangeable with those of its competitors. This obviously is a wasteful and inefficient practice that runs up costs and increases the consumer's price. Half the cards issued are either used little or not at all, causing enormous and unnecessary extra bookkeeping and financial records.

In the past the majors have sometimes forced their dealers to use trading stamp promotions. The dealers bore most of the cost of trading stamps, and the dealers bear most of the cost of games and contests and special prizes and giveaway items. Consumers pay the rest of the cost. The company's profits go up through increased sales.

The law says that forcing a dealer to participate in such a promotional campaign is illegal. But Joseph E. Berger, a dealer for a major oil company, found out that the law is not enforced. He tired of losing money participating in the company's national promotion campaigns, so he threatened to quit sponsoring the promotions. He found out, quickly, what other dealers have found out: the company means business about promotion campaigns. Suddenly his lease was cut to six months, and he was forced out of business anyway, law or no law.

One result of this non-competitive marketing system is that the 211,000 filling station operators for major oil companies have an extremely precarious economic existence. The turnover rate of dealers in the gasoline industry is far higher than in comparable industries — as many as forty per cent of the dealers in some markets change jobs every year. Shell's turnover is twenty-four per cent.

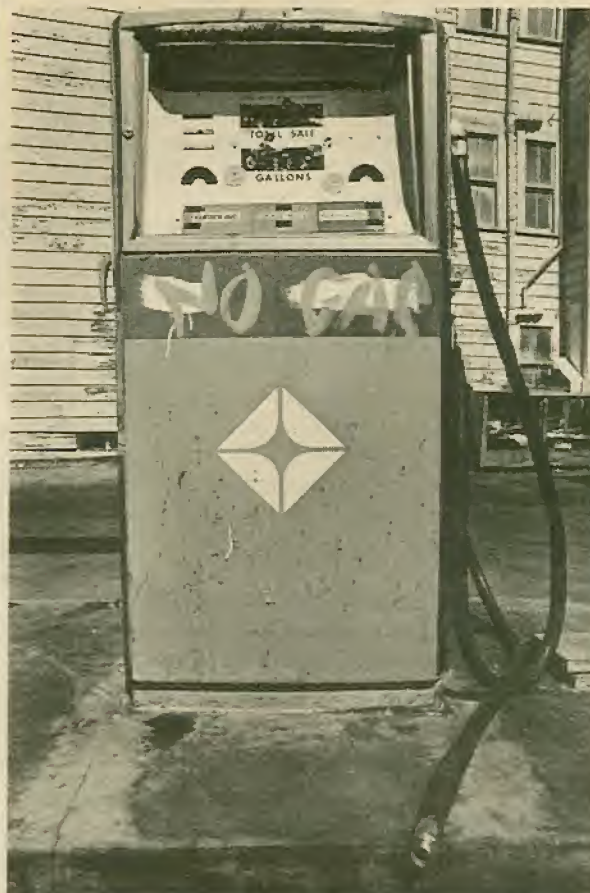
While dealers are being pressed to the wall, consumers are paying gasoline prices that are at least six per cent higher than they would be if marketing were competitive. And the big oil companies get bloated on the profits of protected integration, of cutting out competition all the way from the oil field to the filling station.

In late 1970 some large domestic oil producers arbitrarily raised the price of crude oil by twenty-five cents a barrel. But, you may ask, what is to keep foreign-produced oil from flooding into the United States and bringing down domestic prices? The oil companies thought of that question long before you did. For one thing, back in 1959, they got the President of the United States to institute oil import quotas by executive order. Backed up by no law, President Eisenhower simply decreed a mechanism for limiting oil imports to protect the domestic price. Its beneficiaries and their political allies sought to justify the system on the basis of national security. It was said that by restricting oil imports we would encourage the finding of more oil here at home; in wartime we would not be dependent on foreign oil. Actually, the decree did not do much for national security, but it certainly made the big oil companies more financially secure at the expense of domestic consumers.

President Nixon's Cabinet Task Force on Oil Import Control reported in 1970 that, but for these import restrictions, the U.S. domestic wellhead price for crude oil — \$3 per barrel — would decline, over time, to around \$2 per barrel. The President's hand-picked panel found that American consumers were paying \$5 billion more each year for oil products than they would have to pay if imports were not restricted. Despite his pronouncements against inflation, President Nixon rejected the recommendations of his own task force for abandoning the oil import quota system.

Again, average Americans pay out of both pockets. They pay out of their consumer pocket in higher fuel prices. They pay out of their taxpayer pocket too, because, strangely enough, oil companies can deduct the U.S. depletion allowance from their foreign oil income. Don't forget, this provision was originally justified on the ground that it would spur the discovery of additional domestic oil reserves.

The twenty largest oil companies each have more than \$1 billion in assets. And seven of the twenty biggest industrial corporations in America are oil companies. You can make a chart showing competition and profits in the oil industry. The competition line falls downward, off the chart. The profits line zooms upward — showing an increase of thirteen per cent in the first half of 1971 alone. Concentrated economic power means a redistribution of income and wealth in the wrong direction. It also translates into political power. The oil companies are trying to monopolize and



Gas stations everywhere, but not everywhere gas: a closed station in the Fillmore.

dominate Government studies of how to solve the "energy crisis."

The big oil companies spend millions of dollars in tax-deductible advertising to tell us what a great job they are doing toward cleaning up the environment, while they are really continuing their usual practices. They spend millions more for tax-deductible advertising to convince us that we are well served by the present system of huge subsidies and no competition. Mobil, for example, runs newspaper advertisements headed, "A Stagnant Economy Is The Worst Kind of Pollution." Its message really boils down to the claim that if the energy industry has to join the free enterprise system economic growth will be killed.

This message is nonsense, of course. Many people — from members of Congress on down — have swallowed it because the oil industry is organized, politically as well as economically.

(Fred Harris, former Senator from Oklahoma who ran in the 1972 Democratic presidential primaries on a populist platform, now heads New Populist Action, a citizens group in Washington. The above article comes from his forthcoming book, "The New Populism," due July 25 from Saturday Review Press. Copyright ©1973 by Fred R. Harris.)

## Understanding How the Natural Gas Conspiracy Works

By James Ridgeway

WASHINGTON - Nixon is given a fair chance of persuading Congress to exempt natural gas producer prices from federal regulation. This is the lead item in his energy package and a goal of the petroleum industry for 20 years.

If that happens it will certainly mark the most significant legislation enacted during Nixon's tenure. Deregulation of gas prices would emasculate the Federal Power Commission, reverse the rulings of the Supreme Court over the last two decades, and cost consumers tens of billions of dollars in higher gas prices. (A conservative estimate is that deregulation would result in at least the doubling of the price of natural gas.)

As it bears on the immediate "energy crisis," deregulation of gas prices would do away with what little authority the federal government now has to regulate production, distribution, and use of fossil fuels. The major petroleum companies would be able to manipulate the prices of the different fuels — oil, gas, coal, uranium — as they saw fit. At a time when most other countries in the world are socializing their natural resources, we would have formally sanctioned the private government of oil.

From the beginning, Nixon sounded the Big Oil theme, that if these hard-pressed companies are to meet the energy crisis, then they must have higher prices for the gas they produce. Higher prices would then be an incentive for companies in this highly com-

petitive business to get out and find more gas. (In fact, there's never been any real competition in gas. The business is dominated by the major oil companies whose operations are inter-connected through joint ventures.)

The industry says the gas shortage is reflected in reserve figures, that is, estimates of how much gas is in the ground. Those figures are prepared by the American Gas Association, the trade association of producers. The companies won't reveal the data on which the estimates are based. Two years ago the staff economists at the Federal Power Commission found the industry figures were off by as much as 40 per cent. The staff asked the commission for permission to make an independent investigation of reserves. But the Nixon-appointed commission flatly refused. Instead, FPC counsel Gordon Gooch tried to paper things over by bringing together the staff and industry people in ex parte meetings.

Ironically, most gas is found in the public domain territories, on the outer-continental shelf under the Gulf of Mexico. The federal government, which is charged with administering these enormous mineral resources in the "public interest," doesn't know and repeatedly has refused to find out how much gas is there.

In 1971 the FPC accepted the industry line, and raised the price of gas from about 17 cents to 26 cents per "mcf" (1000 cubic feet). In the year following the price increase, the gas producers completed an increased number of successful new gas wells, but still reported less gas than before.

How can you drill a "successful" gas well and not have any gas? Simple. Because the producers anticipate still higher prices for gas, they do not "prove out" the reserves in the new wells, instead sealing them off, not committing the new gas to market. In effect, they are gambling that court rulings, Nixon's proposals, and the general atmosphere of the "energy crisis" will drive prices still higher. They are hoping to double the

**"We took the oil companies' word for it, that to get more gas we had to pay them more money. They took the money but didn't produce the gas."**

price of gas to at least 50 cents per mcf, and that's just for openers.

While solemnly declaring its intention to ease the "crisis" by providing new gas, the Nixon administration, through its commission and legislative program, is in fact spurring a wild speculative binge in gas. While Nixon works in Congress to deregulate prices, the commission is seeking to win rulings through the courts that deregulate the price de facto. The producers, meanwhile, sit on new gas, waiting for the price to go still higher. It is certainly true, as environmentalists and the oil companies argue, each for their own reasons, that fossil fuels will run out, some perhaps by the first of the next century. But right now there's lots of natural gas in the ground. And in the immediate sense, the energy crisis derives from speculation in that gas. It is a crisis of price, not supply.

Higher prices are one way gas producers make money off the energy crisis. The other way is taxes, including a depletion allowance. Percentage depletion for natural gas is computed by multiplying the selling price for natural gas at the well head by 22 per cent. If the price for gas at the well head is 26 cents per mcf, the company's depletion is 22 per cent times 26 cents or 5.72 cents. But if the price for gas is raised to 52 cents, the depletion on the same amount of gas will be 10 cents or more. The higher the price, the bigger the tax benefits.

In recent months the major oil companies have been quietly at work within the House Ways and Means Committee to further enlarge the depletion allowance, getting it back up to the 27½ per cent level.

In addition to depletion allowance, the gas men enjoy the "intangible drilling and deduction development" deduction which yields some pretty tangible benefits for a company's balance sheet. This special deduction, enjoyed only by oil and gas producers, permits them to claim deduction for capital expenses many years before they would normally be allowed to do so. It is like being able to deduct this year's mortgage interest on a 1972 tax return, along with next year's mortgage interest, and the mortgage interest for the year after that, and the year after that.

To sum up: We took the oil companies' word for it, that to get more gas we had to pay them more money. They took the money but didn't produce the gas. Now they want more money and promise they'll produce more gas. The Congress, the President, the Federal Power Commission all agree that's only fair. After all, never give a sucker an even break.□

More on next page



Area by Area  
Rationing Report

The California State Automobile Assoc. (AAA), in response to the growing gas shortage, has begun a new service, its Fuel Gauge Report. The weekly report summarizes gas availability in Central and Northern California and all of Nevada, giving early closings, areas with rationing, etc. For a summary of the report, call 864-6440. Below, extracts from the report for June 29-July 5, for regions outside the Bay Area.

COASTAL ZONE NORTH OF PETALUMA TO BORDER INCLUDING U.S. 101 & S.R. 1:

Night closings continue along US 101. Very few 24 hour stations. Most operators continue to be open through weekends and holidays, but due to night closings, long trips particularly after 10 p.m., risky. Little rationing reported.

INLAND NORTH OF SACRAMENTO TO BORDER INCLUDING I.5 & U.S. 99:

Well over half of stations surveyed closing early and remaining closed Sundays . . . 24 hour stations few and far between; however, some along Interstate 5 and US 99. Some rationing reported. Motorists planning night trips advised to keep tanks as near full as possible by frequent short fill-ups where fuel available. Supplies reported adequate in remote areas but not available after dark.

GREATER SACRAMENTO-STOCKTON AREA:

Most stations formerly open 24 hours now closing at night. Normal daytime operations reported through weekends and holidays, but due to after dark shut-downs motorists advised not to count on Sacramento/Stockton area for refueling late at night. Night travel not recommended.

COASTAL ZONE SOUTH OF SAN JOSE INCLUDING U.S. 101 & S.R. 1:

After dark closings can cause problems for long distance motorists. Some rationing in Salinas area and south. No stations reported open late at night on US 101 from Salinas to Paso Robles. Night travel not recommended. Monterey Peninsula and Santa Cruz areas have adequate supplies but many stations restricting sales and operating short hours. State Highway 1 to San Simeon reports night closings with some rationing.

INLAND SOUTH OF STOCKTON INCLUDING I. 5 & U.S. 99:

Most 24 hour stations along both major travel routes through San Joaquin Valley continue to be open around the clock, some rationing to 12 gallons. Stricter rationing reported in national parks and recreation areas east of US 99.

INLAND EAST OF SACRAMENTO-STOCKTON TO BORDER INCLUDING I. 80 & U.S. 50:

Travel through Sierra at night not recommended as stations closing shortly after dark. Some rationing during daylight hours with some outlets reported closed until supplies replenished after weekend. Daylight travel okay if tanks kept as near full as possible. Most stations continue to pump between 7 and 8 Sundays. Tahoe area reports some rationing but no major problems around resorts.

Gassing Up After Dark

Even in a relatively populous area, you may have trouble getting gas late at night; and any time you do find a station open, be prepared for them to be out of regular, or rationing customers to 8-10 gallons. As of the date of our survey, June 29, we found the following stations open after 10 p.m.:

EAST BAY

Erickson Phillips 66, Ashby/Clairemont, Berk., to midnight. Shattuck Gulf, 5225 Shattuck, Berk., 24 hrs. USA Gas Station, 15120 Hesperian, San Leandro, 24 hrs.

SF

Union 76, Columbus/Pacific, 24 hrs. Union 76, 12th/Mission, to midnight. Mission Chevron, 3394 Mission, 24 hrs. Nob Hill Center (Chevron), 1045 California, 24 hrs. Park Gate Phillips 66, 19th Ave./Lincoln, 24 hrs. Babe Zanca's Phillips 66, 2120 Polk, closes 11 p.m. Avenue Gulf, 4375 Geary, closes midnight North Beach Garage, 735 Vallejo, closes 11 p.m., Sun.-Fri.; 2 a.m., Sat. Ray's Arco Service Station, 5105 Mission, 24 hrs. Mike's Mobil, 2398 19th Avenue, closes 11 p.m. Bell Texaco Service, 3445 Geary, 24 hrs. Don's Texaco Service Station, 19th Ave./Kirkham, 24 hrs. Bill's Texaco Service Station, 851 Van Ness, 24 hrs. B & J Phillips Service, 3999 Mission, closes midnight (not open Sun.).

Phony Independents

The latest thing in the major oil companies' push to corner the market completely: phony independents, major gas companies in disguise as independent stations. With genuine independents, the last holdout against big oil monopolists, caught in the crunch of the gas shortage with rapidly disappearing supplies, this new trend could kill off the cheaper (if not always reliable) independent alternative altogether.

Those "Jiffy" stations cropping up locally, for example, are owned, operated and controlled by Phillips 66, even to the extent of Phillips dictating the gas prices. "Jiffy meets the needs and desires of an area," explains the Phillips public relations department. "Less service and cheaper prices, but it's the same gas."

But just whose needs and desires are being met? Phillips, with Jiffy, is in the enviable position of supplying Jiffy all the gas it needs to pick up the real independents' customers, meanwhile waiting for the real independents to fold, victims of the gas shortage; the result is a market again cornered by the majors.

None of the other majors would admit to us that they operate a subsidiary "independent" on the West

Coast yet. But it's just a matter of time. Already, on the East Coast there are four phonies: Exxon controls "Alert," Shell owns "Ride," Mobil operates "Selleo," and Arco has "Award." If you see a new independent popping up in these days of fuel cutbacks, you might ask the dealer if he is a genuine independent or if owned by a major; let us know if you find another phony, and we'll print the name.

Freezing The Prices

Another way to fight the gas shortage/high price problem is to watch that the current price freeze (for what it's worth) is followed. The Internal Revenue Service, in charge of patrolling the freeze, has already found 58 stations in Northern Calif. with illegal price hikes; these stations have "voluntarily" rolled back their prices to a lower rate than the freeze calls for until they sell as much gas at the lower rate as they did at the excess rate.

The freeze is figured this way: each station can set its gas prices at the highest price it charged during the week of June 1-8, provided that it sold at least 10% of the week's volume at that price. If you find a station which you suspect has raised its rates before the

end of the freeze Aug. 1, call the nearest IRS office (in SF: 556-3000) and they'll investigate.

Note: The July 1 California sales tax increase will affect gas prices, along with other retail goods. But the IRS rule is that station operators can pass along *only the precise amount* of the increase, and no more. That means that if the price of gas was 38.9 a gallon before July 1, the allowable increase is 0.4¢ a gallon; increasing a full penny to 39.9¢ is a violation, according to the IRS.

The penalty for breaking the price freeze is a fine of \$2,500-\$5,000.

Gas Cans

If you're driving across the Central Valley, or if you're in a suburban area, or if you're driving just about anywhere at night, it's wise to carry a gas can with you. Pick up a five gallon metal can with a screw-on gasket top and neoprene seal at any surplus store (about \$6.50, compared to \$10 at auto supply stores). Mount the can outside your car (some stores sell the can, carrier and bar for \$12) or put it in your trunk (make sure the lid is on tight). You should use the gas in the can within three months.

Where to Get Cheap Gas

The simplest and most immediate way to deal with the gas shortage right now is selective shopping. Gas prices are shooting up, but there are significant variations even within brands — and now that the prices are frozen, at least temporarily, you should shop around. Our consumer guide, below, gives the cheapest stations we found within each brand in the East Bay and in SF in a survey of more than 100 stations.

In our survey we checked not only prices, but also hours — and the dealer's expectations for the future. We found that 65% of the stations have cut back on hours, 56% expect more cutbacks in hours coming up

BRAND, NAME, ADDRESS HOURS Low Med. High

ARCO

Ellis-O'Farrell Garage 123 O'Farrell, SF	Mon-Fri. 8 a.m.-4 p.m.	39.9	-----	43.9
Ray's Arco Service Station, 5105 Mission, SF	24 hrs.	39.9	-----	43.9
D & F Arco, 820 Gilman, Berk.	Mon-Fri. 6 a.m.-6 p.m.	38.9	-----	42.9

MOBIL

Bill Clark's Service 2500 Fulton, SF	6 a.m.-10 p.m.	39.0	-----	42.0
Bill & Ray's Mobil Service, 1541 Park, Alameda.	7 a.m.-6 p.m.	39.9	41.9	44.9

PHILLIPS 66

Ocean Avenue Phillips 66 4650 Mission, SF	7 a.m.-8 p.m.	37.9	-----	41.9
Stan Anderson Phillips 66 1400 Shattuck, Berk.	7 a.m.-7 p.m. cl. Sun.	40.9	-----	44.9
Erickson's Phillips 66 Ashby & Claremont, Berk.	6 a.m.-mid.	40.9	-----	44.9
Jack Coker Phillips 66 1801 Solano, Berk.	7 days 7 a.m.-9 p.m.	40.9	-----	44.9

TEXACO

Don's Texaco Service Station, 19th Ave & Kirkham, SF	open 24 hrs.	37.9	-----	41.9
Texaco Self-Service 6645 San Pablo, Oakl.	6 a.m.-10 p.m.	37.9	-----	41.9

UNION 76

Columbus & Pacific Station Columbus & Pacific, SF	open 24 hrs.	39.9	-----	42.9
Bob's Union Service 1990 Oxford, Berk.	6 a.m.-10 p.m.	39.9	-----	42.9

BRAND, NAME, ADDRESS HOURS Low Med. High

CHEVRON

Alexs Service Station 699 Columbus, SF	Mon-Fri. 7 a.m.-6 p.m. Sat-Sun, 8 a.m.-6 p.m.	40.0	41.0	43.1
DeLong Chevron Service 2681 Fruitvale, Oakl.	7 a.m.-10 p.m.	40.9	41.0	43.9

EXXON

Exxon Service Station 2399 Post, SF	8 a.m.-8 p.m. 7 days	38.9	40.9	42.9
Brown's Exxon Service 6710 Bancroft, Oakl.	6 a.m.-6 p.m.	40.9	43.9	44.9
B & N Exxon, 8242 E. 14th, Oakl.	9 a.m.-6 p.m.	40.9	43.9	44.9
Al's Gateway Service Center, 2901 Telegraph, Oak.	7:30 a.m.-6 p.m.	40.9	-----	44.9
Civic Center Auto Service Center & Milvia, Berk.	Mon.-Fri. 8 a.m.-6 p.m.	40.9	-----	44.9
Rogers & Davis Service Station, 1575 Hopkins, Berk.	7 a.m.-6 p.m.	40.9	-----	44.9

GULF

Avenue Gulf Service 4375 Geary, SF	6 a.m.- 12 mid.	38.0	39.0	42.9
Lucas & Son Gulf Service, 324-23rd Ave. Oakl.	7 a.m.-7 p.m.	39.9	40.9	45.2
Larry's Gulf Service 460 Grand, Oakl.	Mon-Sat 8 a.m.-8 p.m. Sun 9-6	39.9	40.9	44.9

INDEPENDENT

Simas Bros 3750 3rd St., SF	6 a.m.-4 p.m.	35.9	-----	38.9
Simas Bros. Oakl.	6 a.m.-4 p.m.	35.9	-----	38.9

Major Gas Prices: Then and Now

Here's a quick look at inflation in your local gas pump. In late February and early March, we surveyed more than 50 Bay Area gas stations, and averaged the prices by Brand. Four months later, on June 29, we surveyed more than 100 stations, averaging again. The results are below, with the brands listed in increasing order of price of regular gas.

SURVEY OF 50 SF STATIONS, EARLY MARCH, 1973:

	Regular	Middle	Premium
Gulf	34.9*	36.9*	41.3
Texaco	36.9	39.4	40.9
Exxon	37.9	40.9	41.9
Mobil	38.4	40.6	42.4
Phillips	38.5	-----	42.8
Arco	38.7	42.0	42.7
Union 76	38.9	-----	43.0
Chevron	39.4	41.9	43.9

Highest rate of increase was Gulf, going up 4.9¢ on a gallon of regular — which is a 14% increase in just four months, or 42% annual rate of increase. Even the lowest increase is bog: ARCO, going up 1.2¢ on a gallon of regular — 3.1%, or 9% annual rate.

SURVEY OF 103 SF AND EAST BAY STATIONS, JUNE 29, 1973:

	Regular	Middle	Premium
Independents	37.0	40.7	40.1
Phillips	39.8	-----	43.9
Gulf	39.8*	41.6*	45.9
Arco	39.9	-----	40.6
Mobil	40.1	42.2	43.8
Texaco	40.1	41.9	44.0
Union 76	40.7	-----	44.1
Chevron	41.1	41.9	44.3
Exxon	41.4	42.9	44.1

\*Note: At Gulf, the gas called "regular" is actually the middle-price; Gulf's low-price is called "Gulftane."



Building, and get a four-bay Jampro antenna, and run a remote control unit down to some would-be studio, especially when you don't have the damn \$175 to rent that would-be studio.

So you think: what I should do is to get a Foundation to fund this operation. Foundations are crazy about Poor People, aren't they? At least that's what Meyer thought.

Meyer was a child of the ether and didn't know that Foundations—from the Ford Foundation down to some dinky organization like the Cynthia G. Motherluck Memorial Fund—are set up by people who want to give money to *their* favorite projects. And they look at all those 173 submissions-prospectuses-requests-demands that come in the mail every week as a big pain in the ass. 'Cause as far as I can figure it, those foundations—no matter what they tell the IRS and "The Foundation Journal"—are primarily in the business of making grants to their friends on other foundations.

Thus contributing considerably to the perpetuation of the American Dream-Delusion suffered (painfully) by people like Meyer Bottesman who figured that those rich San Francisco Foundations would love to fund a radio station *for the people*. For the people: all those who had no voice in the ether-babbling buy-sell-push-me-pull-you known as American radio. Foundations would gladly fund radio *for the people*. They would. Wouldn't they?

My ass. And it was this single reality that drove Meyer from Poor Peoples Radio, Inc., and almost strangled the whole thing before birth. Reality. Money reality. The cruel buck. And the terrible realization that no one really gives a damn about another radio sta-

**"We wanted a station that...would have freedom from the political babble-rabble school of radio..."**

tion—the last radio station—in the nation's sixth market.

That was when the KRAB people got involved. KRAB is a Pacifica-type station in Seattle which bears a major difference to the KPFA's and KPFK's and WBAL's of the country. That is—it is apolitical enough that it can help to foment new non-institutional community non-commercial free-form radio stations around the country. Because it doesn't have the brand, given rightly or wrongly, to Pacifica by the FCC. (Pacifica has been trying for five years to open an FM station in Washington, D.C. In an appalling travesty of justice—although Pacifica is in every way legally, technically and financially qualified to build such a station—they have been blocked by the FCC's Broadcast Bureau. For five years. That's what happens when you get a 'name' in radio—a name for troublemaking, shit-kicking radio.)

The KRAB network has set about establishing community stations all over the country—and has succeeded in Seattle, Portland, St. Louis, Pittsburgh, Santa Cruz, Los Gatos and Atlanta. We had the expertise and the ability—and could borrow the funds to get the station on the air.

Meyer turned the construction permit over to us and gave up. The last time I heard from him, he was working as Chief Engineer for one of those syrup top 40

classical-warhorse stations of the KKHI school.

Our job then (this was back in 1971) was to get the radio station on the air as quickly and as cheaply as possible. We wanted a station that would have the power to be heard in all of San Francisco—and would have freedom from the political babble-rabble school of radio, as well as freedom from the educate-'em dead school of institutional broadcasting.

With these simple goals, and the fact that we had put some eight stations on the air in this country over the last 10 years, you'd think that this one would have been a cinch. After all: think of the enlightened population of San Francisco. Where freedom of speech is of epidemic proportions. With all that *kultur* and intellectual smarts, popping out like pimples on some teen-age face. It should have been a lark. Lark, my foot.

I won't even begin to start to think about telling you about the agony of the last three years of our discontent with putting this thing on the air. Not only does the story now bore me (I resigned three times myself during various directorial arguments) but I refuse to open myself for libel. That's how hot our passions were. We knew it was the last station. We knew it had to be good. We knew that this was the last chance for San Francisco radio—no matter how tiny. We knew we shouldn't let this operation fall into the hands of dingbats. That abound here. In such profusion.

I think I'll lay a good 50% of the blame on the city itself. You know what San Francisco is like. When we're not busy leaving our hearts on Nob Hill, we are busy murdering the freedom and spirit and excitement of whatever it is we are after. It has something to do with the wind and the fog and the inversion of the season: It turns our minds to chicken noodle soup.

The energy in this city is on a par with some 53 megavolt holding substation for PG&E. You can hardly say "Boo" (Or "Poo"—we named the station K-POO; as in "Pooh, Winnie the") without all sorts of people calling a meeting and discussing your statement until three in the morning with 12 floor votes and two enabling orders.

With all the crackpots and political dildoes this community nurtures like mold, it's hard enough to get across the street without being speechified to death: much less set up a free-access radio station. I'm not going to tell you about the letters about KPOO that went out to the FCC and the IRS and the ICC and the ICU and the International Order of Moose. I'm not going to bore you for Christ's sake (like we were) with those endless dickering babbling meetings with people shouting at each other and getting worn out like old shoes.

KPOO went on the air June 6. Like I said, it's the last station that will ever go on the air in the Bay Area unless someone invents an electromagnetic shoehorn. It's stuffed down at Pier 46A but in keeping with the tradition, spirit and history of Poor People's Radio, it has been handed an eviction notice by the San Francisco Port Authority a bare week after we went on the air.

Where it is going to go and how it is going to do it is beyond me, but three years with KPOO has convinced me that it is like some drunken uncle: you wonder how the old geezer lives from day to day what with the way he runs into walls and telephone poles and retches up his guts twice a night. But he survives and so does KPOO and someone is going to call us up (like you: the number is 495-8950) and say that there is a free room down on Grant Avenue where we can perch an orphan-



Lloyd Anderson at work in the KPOO office.

ed and definitely unlovely community radio station for a year or so.

Programming. That's what we should be talking about. What the hell is KPOO going to do that's different than KPFA or KQED or KSAN.

Bless me if I know. The important thing is *access*. Whether you know it or not, that damned KQED-FM with their 100 kilowatt transmitter spends so damn much money on flabby bureaucracy and deadly dull programming that they will charge you or me \$35 an hour to go on the air. Which is a travesty of the whole educational radio concept, if you ask me. For radio stations have a positive duty to open their microphones to the world out there, beating at the door. And for an educational station to *charge* for time is as evil as those million-dollar-gross stations like KSFO and KGO and KCBS to demand money for *their* time.

So KPOO is and will always be a free-access station. To those people who have something to say, and no place or way to say it. The station is committed to giving time to the public, poor or no. Everyone gets 15 minutes. If you are good, then you get more.

And I don't mean time to go on the air and play Joni Mitchell or The Silver Strings or Stan Kenton or Grand Funk. The station will and should never compete with the existing stations. Its job is to supplement them. (The idea is not new with us: when Lew Hill set up KPFA in 1949, he saw it as a broadcast service that would give air to all the unknown and unpopular words and *musics* ignored by the commercial and 'educational' stations. This still may be true of the talk programming: but the music of KPFA has fallen into the pasty hands of George Cleve and his gang—whose idea of an original work of art is another presentation of Brahms' 4th Symphony. For the 400th time.)

For that reason, when KPOO plays records, it will strive to air music from all over the world ignored by existing stations. Music from Sunda and Serbo-Croatia and Chad and Venezuela. Music which because of its very differentness is left unplayed by almost all radio stations in this United States.

But the music programming is and has to be secondary. What KPOO will be (and is) specializing in is what they used to call—on commercial radio—Local Live Programming. Street Fairs. Interviews. Talks. Live presentations of the San Francisco Board of Supervisors meetings (to go on immediately—or as soon as you send us a check for the telephone line charges).

Talk. Great gobs of talk. Not that preprocessed talk, that Wisconsin Cheese called "talk-radio" where your comments are guarded, husbanded from anything too shocking or different by a 'producer.' No: I am speaking of robust, free, diverse, controversial, wide-open, free-form discussion and questioning and answering and thinking and verbalizing and wondering. All over the air, live, and fresh, and unafraid. The words of an angry confused populace. Who—up to now—haven't had the free access to 100,000 or 1,000,000 radio sets. There were always a few hedges on the chance to speak freely in radio in San Francisco. Always something in the way. Like money to be made, or a producer, or a director, or a board of directors.

No more. KPOO lives, and it lives to feed a million free words into the willing ears out there. Free speech: the ideal of a free republic, so often obfuscated by fear and trembling. No more. Pier 46A. Just south of the embarcadero. The little shack behind what used to be called the Deep Six Restaurant. Deep Six Radio: KPOO. Full fathom five.

Why are you just sitting there? Why aren't you helping us? With your station? □



Dick Dillman, seated, and Chris Kostolefsky on the air at KPOO.

Photos by Peter Vilms



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**2. BEATING HIGH FOOD PRICES.** Save money and grow your own food in an urban garden — everything you need to know about soil, tools, insects and seeds to eat home-grown produce all summer long (4/25/73). Previous issues: what's behind high prices, and some alternatives — like whole wheat bread, marked down from 70¢ to 35¢ at Your Black Muslin Bakery in Oakland (2/28/73). Or check out the the Farmers Market, where El Senor Garcia sells bell peppers for 15¢ lb., compared with Safeway at 29¢ (10/18/72).

**3. PRESCRIPTION DRUG MARK-UPS.** A prescription for Darvon that costs \$3.50 at the Stonestown Walgreens comes to more than twice that much (\$7.50) at the Walsh Owl Rexall on 16th. Our story gives you the reasons behind this indiscriminate overpricing — and our comparative guide spots pharmacies with the best deals. Plus tips on drug buying: for example, request your doctor to write your prescription with a generic name. You can save 50% or more over the brand name drug (3/28/73).

**4. MOVIE BARGAINS.** Did you know you can see first-run movies at the Cannery Cinema for just \$1 (regular \$3) most afternoons? A listing of 20 Bay Area theatres with this kind of deal (3/28/73). Or check out our entertainment listings every issue, for deals like the classic "Battle of Algiers," which showed for free at SF State April 6 (4/11/73).

**5. GUIDE TO BANKING SERVICES.** No, banks don't all have the same charges for services. You can save considerable money by shopping around before setting up an account — and this unique directory will help you do it. For example: United California Bank won't bounce checks if you have a savings account, while Bank of California charges you 15% interest on the basis of \$100 even if the overdraft was only \$5. A listing of bank charges (4/11/73).

**6. CHEAP PLACES TO PARK DOWNTOWN.** SF owns 14 public parking garages throughout the

city — and they're a bargain when you have to drive into into town. Park at the Vallejo St. Garage (756 Vallejo) for just 10¢ an hour weekdays, or right in the middle of it all in the Union Square Garage for only 40¢ an hour — and forget about all those 50¢ per half hour commercial places (3/28/73).

**7. FURNISHING YOUR HOME FOR LESS.** Cecily Murphy, our resident expert on flea markets, bargain basements, low-cost antiques and just plain commercial junk shops gives you a survey of the Bay Area (4/25/73 and 7/4/73). Where you can get a scoopful of marbles for a dime (St. Vincent de Paul, Oakl.), or a big selection of obsolete hinges and bolts (Good Sam's Second Hand Store, 3047 24th St., SF). Plus this issue: the auction hunter's guide to the Bay Area.

**8. THE FABULOUS ANNUAL CHRISTMAS GUIDE.** Unusual toy shops like The Variety Store (4109 24th St.) with original merchandise from the '40s and '50s. German Christmas Stollen at Eppler's Bakery. And lots of little tidbits to clear away the commercialism of Christmas, like non-profit gifts through KPFA or the Sierra Club. (Each year before Christmas.)

**9. WEEKENDER'S GUIDE TO THE BAY AREA.** Six vacation areas within four hours of San Francisco, with a selective listing to bargain and quality places to stay, visit and see. Like the Village Inn, a totally laid back Russian River hotel; or the Volcano Hotel restaurant in the gold country, where you can get an old country-style dinner (chicken and dumplings, chocolate cake) for just \$3.25 on Sundays (7/4/73).

**10. BOOK AND RECORD RECYCLING.** Save your money, support the barter economy; don't throw away old records. Take them to The Record House (1101 Polk St.) for cash or credit. McDonalds Book Shop (48 Turk) buys science fiction and western paperbacks, The Magic Flute (510 1/2 Frederick) might go for your classical and jazz records. A list of dozen stores to choose from (10/4/72).

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## Los Angeles North

# Great America: Step Right Up For the Environmental Disaster

By Madeline Nelson

To the amazement of San Franciscans, San Jose has often looked to Los Angeles as a model for development. Now, with its annexed territory sprawling over southern Santa Clara County, San Jose is about to get another Los Angeles trademark in its metropolitan area, a veritable Disneyland-style amusement park.

It's a park which promises to deliver "a pre-planned full day of recreation"—but in the process, it will incidentally deliver another blow to Santa Clara at a time when growth-related problems have already outstripped the county's ability to cope.

The perpetrator: The Marriott Corporation (of Donald Nixon fame) is building what it calls "Great America" ("a celebration of this great country"), an 80 acre "theme park" in the city of Santa Clara, just north of San Jose. Like its model in Anaheim, the park will be divided into sections, but instead of Frontierland, Fantasyland etc. Marriott has in store miniature versions "of a time gone by"—New England, New Orleans, Rural America, County Fair, Great Southwest and the Yukon, replete with rides like the Wild Wigwam, parades of cartoon characters and something called Enviro-Theatre.

You pay \$6 to get in (just \$4 for the kiddies), which buys everything except the merchandise from various local-color shops, and the food. Marriott, the world's largest airline caterer, will conveniently handle your culinary desires with such restaurants as its Praline Kitchen.

Hidden amidst the "delicate twinkle lights in the trees," of course, lies big money for Marriott. Theme parks of this kind, reports "Newsweek Magazine," now account for just 10% of the nation's amusement parks, but they attract 25% of the attendance and a whopping 40% of the revenue.

Marriott, in its pitch to Santa Clara, optimistically claimed the city would share in the bounty, through new tax revenues. The hope may prove illusory. In the region immediately surrounding the new Florida Disneyworld, for example, taxes actually jumped 50% in five years to cover expanded public services including three new courtrooms. Marriott argues, with some justification, that its park won't be so costly because it is in a more developed area, and will remain open just 140 days a year (Disneyworld stays open all year).

The hitch in Marriott's theory is that those projected tax revenues are just that, projected, and cannot be assured in advance. As land values around the park inevitably increase, owners who sell will profit—but those who keep their property will pay higher taxes for their higher assessments.

Surrounding cities, however, will feel the full brunt of the park's effects, without even projected revenues to ease the pain. Since the park lies entirely within Santa Clara, Santa Clara may rake in the new tax money. At the same time, Great America will force neighboring cities to raise taxes to pay for any new roads and services made necessary by the influx of park patrons.

This is one of the main arguments for regional government. A broadened tax base, often the major economic justification for this kind of big development, generally benefits only one local area, and sometimes not even that much. One community's broadened tax base may well be paid for by neighbors which must raise their own taxes or jump on the upward-moving development spiral in hopes of broadening their own tax base. The SF Airport expansion plan (Guardian, March 14) demonstrates the ultimate extension of this folly: the airport is in San Mateo County, but on SF-owned land. Its expansion is being pushed through by SF business leaders and politicians hungry for the increased tourist/convention trade, without regard to the looming problems of congestion, smog, overdevelopment which San Mateo County must face without having any say over the expansion decision.

This cycle of development with its disastrous environmental effects is a familiar pattern in Santa Clara County, a pattern the Great America park will further exacerbate.

Marriott says "Great America will induce little or no other new business," not mentioning the \$75 million industrial park and shopping center the corporation plans to develop near the amusement park. Marriott says no new hotels will be required, not mentioning that it will build its own 500 room hotel and convention facilities on the site. In all Marriott plans to pump more than \$100 million into the park and surrounding development, guaranteeing considerable development all by itself.

Meanwhile, the big Marriott investment will encour-

age more neighboring development along Hwy. 101. Prudential Life Insurance already plans a big new industrial park north of Great America; new hotels, restaurants and service industries inevitably will follow.

This new growth will hit at a time when the county is already overwhelmed. The Bayshore freeway, Great America's main access route, has become choked with traffic from Redwood City south to San Jose, a distance of some 20 miles. Marriott speaks gamely of the "fortunate compatibility of traffic" (translation: morning park arrivals will flow in after rush hour, Marriott claims, and evening departures will go the opposite direction of rush hour). Don't count on it. Santa Clara sits right between San Jose and the Palo Alto-Moffett Field-Sunnyvale industrial parks, so rush hour traffic goes in all directions at all times, usually at walking speed. The park won't create traffic jams where none existed, it will just make the current ones longer and stickier.

And the new traffic will also bring in ton upon ton of new air pollution. South Santa Clara County's car population creates smog of LA thickness on occasion already, with the help of wind patterns which blow North Bay smog down to San Jose and the Salinas Valley.

This kind of congestion, with its environmental and social drawbacks, has convinced other communities to turn down similar theme parks. Howard County in Maryland rejected a Marriott park proposal last year when the residents decided the problems outweighed any possible financial gain. But in Santa Clara, Marriott's park has slipped by the natives more easily: the city's own poll shows that the majority of the residents are not even aware of the project which will soon be rising within city limits. It was not until this June, months after making the major decisions approving the park, that the city council bothered to send out a leaflet to citizens telling them about the park.

Only a damning report from a legislative consultant, in fact, prevented the council from virtually giving away the city treasury to build the park in the first place. Originally, Fess (Davy Crockett/Daniel Boone) Parker and the city sealed a unique bargain allowing Parker to develop the park. Under Parker's scheme, the city would set up a municipal park district that could float bonds without any maximum limit and without asking the voters. Parker would manage the place, choose the planners, the builders and the management firm without having to bother with public bidding. Since there would be no conflict of interest stipulation, he could feel free to hire his own firms to do the work, at whatever cost seemed right. As a final touch, Parker would be specifically permitted to speculate on land surrounding the amusement park.

This extraordinary plan would have whizzed by the Santa Clara city council except for a report detailing the outrages, prepared by consultant Tom Willoughby who called the whole deal "easily the ripoff of the decade."

Rebuffed in his attempt to get taxpayers' money for his project, Parker went after private dollars, finally finding Marriott Corp. (which plans to open several other parks to milk the 1976 bicentennial fever). Now Parker, once a popular figure signing autographs at hearings, has sold out his control. With Marriott at the helm and the financing set, the city in short order approved the needed zoning, variances and permits. This summer, the corporation is expected to breeze in with detailed architectural plans and then, once these are approved, start the digging and building.

**"Great America will force neighboring cities to raise taxes to pay for...new roads and services..."**

**"...congestion, with its environmental and social drawbacks, has convinced other communities to turn down similar theme parks."**

The lesson for the Bay Area here is that, except for the rather bizarre scheme of public financing, the Santa Clara plans and their unimpeded progress are common. Major developments which affect the quality of life and the local taxes of an entire region are approved on the basis of the narrow self interest of a single community. Almost half the people actively opposing the plans live outside Santa Clara. They had no place to take their opposition, to voice their concern about the park's effect on their lives. No county body had any power to rule on the park (though the city did ask the county's planning council for comments after the Santa Clara council had approved the development). No regional agency had the power to raise the question of whether Santa Clara was the place, let alone the best place, for this park. No one at any level deals with the problem of a more equitable distribution of tax revenues from major developments, which would at least allow every area that bears a burden as a result of the development to share some of the rewards.

Each city, in short, continues to run its own affairs as if the rest of the region did not exist, maximizing its own tax base with no concern over the impact of its actions on others. □





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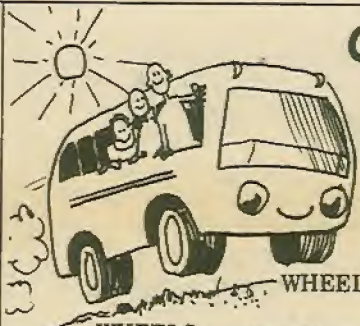
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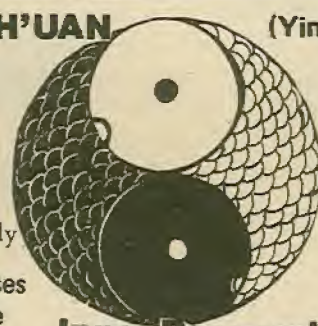
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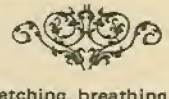
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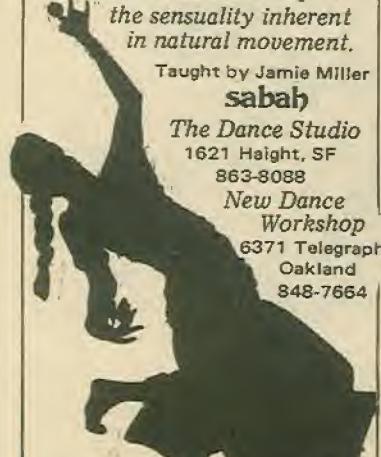
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# Auctions in the Bay Area; Where to go and How to do it

By Janet Goldenberg

"An auction is a place where you get something for noddin'," goes the old witticism. And if you're in the right place at the right time, in the Bay Area you can buy a towed car for \$40 or a scrap of canvas (painted, with frame) for \$20,000. Many of these local auctions have little publicity, some offer incredible bargains, but all your success depends on two factors: how well you can estimate the value of the item, and how well you can disguise your eagerness so as not to encourage competing bids.

Estimating an item's value requires not only knowledge of its price new and close inspection to determine the condition it's in, but also an idea of the prices similar items have fetched at past auctions. There can be a significant discrepancy between value and selling price at an auction; the best way to prepare yourself is to sit in on one or two of a particular agency's auctions before bidding. Always inspect your would-be prize in advance as thoroughly as possible; once that final gavel falls the headache is legally yours.

Other cautions: if you're going to buy a sofa, refrigerator or other large item, find out how much time you'll have to pick it up before the auctioneer begins charging exorbitant storage fees. You may be required to move it right then. Payment at some auctions must be made in cash, on the spot; others allow you to leave a small deposit and pay the rest within a few days. Finally, before bidding on a used car or truck, make sure it can be fitted with an emission control device; it will also need bumpers in order to be registered for 1974.

Whether you're drawn by the sporting aspect of bidding, the comfort of knowing that you're recycling workable materials or just the prospect of a cheap alternative to the movies, here are places to get your kicks. (And for ongoing notices, watch section C of the Sunday Ex/Chron.)

## AUCTIONS BY PUBLIC AGENCIES

**POLICE DEPARTMENT**, City Prison, 801 Bryant (west end of building), next auction July 21, 9 a.m. and every fourth or fifth Sat. thereafter, info. 553-1377. Arrive early and take a folding stool or you'll stand for as long as you're there, because it gets very crowded -- with lots of flea market and "garage sale" dealers and hip entrepreneurs. Goods have been confiscated by the police or left by departing prisoners. They include cheap watches, costume jewelry, knives, radios, cassette tape recorders, TV sets, musical instruments, 3-speed bicycles, typewriters, adding machines, cameras, miscellaneous clothing, many briefcases and various tools.

There's also "prison surplus" consisting of thin wool blankets (a steal at \$4 for 20), and uncovered, cot-size mattresses (\$4 ea.) In general, not many good buys, and some items sell for even more than their prices new.

No inspection allowed before auction; payment must be made on the spot by check or cash.

**POSTAL SERVICE**, Polk Auditorium, Polk & Grove, SF, 556-2350. "Dead parcels" including books, stereo equipment, records, clothes, jewelry and "whatever else that can (legally) be sent through the mails," auctioned approximately every two months. Next is July 23, 8:30 a.m. Inspect goods July 22 from 8 a.m. to 1 p.m.

**CUSTOMS SERVICE**, Appraisers Building, 630 Sansome St., SF, 556-4440. Every five to six months; the next will be in November or early December. Merchandise consists mainly of abandoned cargo in large lots, but also includes items seized from travelers who exceed quantity allowances or don't pay duties (e.g. Japanese cameras, Swiss watches, etc.). Inspect the goods a day or two in advance; you must pay cash. Watch newspaper or call for exact dates.

**GOVERNMENT SURPLUS**, (info.: 556-3175) is a complicated network of auctions ("spot bids") and sealed bids for the liquidation of military and civilian goods. In sealed bids the entire process is done by mail; in spot bidding you indicate your bid on a card which you mail or bring to the auction, where the bids are opened and the winner announced. The obvious advantage of sealed or spot bids over regular auctions is that you get only one chance to bid; this means that items are likely to sell cheaper, since those exciting battles among competing bidders are eliminated.

The confusing thing about government surplus is that the military and civilian sectors dispose of their wares separately. You can get on the Defense Department Bidders List and receive free announcements of its auctions by writing to: Dept. of Defense Surplus

Sales, P.O. Box 1870, Battle Creek, Mich. 49016.

Military surplus items such as jeeps, pickups, buses, hardware, etc., are often in diverse parts of the world with shipping not included in the price, so make sure to specify the area(s) in which you are interested.

Civilian surplus, including old Postal Service vans, used government cars and trucks, typewriters, laboratory equipment, lawn mowers, livestock and much more can be yours through the General Services Administration. Like the DOD, the GSA sells via both sealed bids and spot bids, but most merchandise is located at GSA warehouses in South San Francisco. In many instances used vehicles in working order sell for under \$200; cases of tools and parts that cost the government thousands of dollars may go for under \$100. To be put on the (free) GSA Surplus Personal Property Mailing List for bidding in the Bay Area, write to: General Services Administration, Property Management and Disposal Service, Sales Branch, Personal Property Division, 1150 San Mateo Ave., So. SF, Ca. 94080.

For helpful tips on bidding tactics, consult "The Last Whole Earth Catalog", page 139. Or, if you pre-



Cut glass on the block at the weekend auction at the SF Flea Market

fer the horse's mouth, send 25¢ for the pamphlet "How to Buy Surplus Personal Property" to: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

In all its auctions the government lets you inspect before bidding.

## AUCTIONS BY PRIVATE ORGANIZATIONS

**TOW CAR**, 998 Egbert, SF. Wrecked or abandoned cars found in SF, selling for \$42 (good for scrap only) and up. Auction is each Wednesday at 10:30 a.m.; inspection can be made the same day at 8 a.m. by leaving a \$40 deposit before entering storage yard. Proceeds go to pay the Police Department for towing and storage; profits go to the Department of Motor Vehicles. Tow Car also auctions cars confiscated for judgment creditors, and for other liens, on a periodic basis; for this, watch newspaper. For info. call 822-6751.

**PG&E** has auctions periodically in Union City, Davis and Fresno through a private auction service. Most of the offerings are 3-6 year old motor vehicles including passenger cars, vans, trucks, cranes and tank trucks; other equipment (cable, generators) may appear. PG&E has auction announcements, which you can get by calling 781-4211, describe the vehicles, and give auction times and inspection and bidding procedures.

**PACIFIC TELEPHONE** offers many vans, some passenger cars, and occasionally other types of vehicles at auctions twice a year. The next will probably be in September; they have no mailing list but advertise a week or so in advance in the Sunday Ex/Chron.

**BEKINS MOVING & STORAGE CO.**, 190 Otis St., SF, auctions unclaimed and unpaid-for household articles in spring and fall. Watch newspaper.

**PROFESSIONAL PHOTOGRAPHERS OF SF** sponsors an annual auction of high quality used photo equipment. Here you'll find everything from antique 11x14 view cameras to year-old Nikons, as well as darkroom equipment. These auctions are well-attended by both amateurs and professions. Prices tend to be good -- about 30-60% of the price new -- but you should arrive early to look things over carefully because some items are beyond repair. The next photo auction will be in September or October; no information about this year's goods will be available until about a week beforehand. Watch the photography section of the Chronicle Classified for details, or call 397-4874.

## PRIVATE AUCTIONEERS

In addition to these places holding incidental auctions there are dozens of private auction houses in the Bay Area. Some have their auctions regularly, others advertise in the newspapers or will put you on their mailing lists. Each tends to specialize. For example, **BUTTERFIELD & BUTTERFIELD**, (1244 Sutter St., SF), one of the largest, handles fine furniture, paintings and oriental rugs. This is the place to go for that Louis XV chair you've always wanted, or for cheap thrills, as I did.

I visited this auction with a friend who was to bid on a coveted painting for his employer. My friend was authorized to spend several thousand dollars on the painting, but he had never been to an auction before (except to sell his 4-H Club pig in Klamath Falls, Oregon) and was consequently nervous. We looked around at the other bidders, all art dealers or private collectors busy marking down prices as paintings were sold. The auctioneer, a wry, urbane fellow in a striped suit, seemed to enjoy mocking his wealthy customers for failing to vie for other mediocre paintings after they had bought their first one. At last it was time for my friend to bid, and he swallowed once and announced his price in a weak voice. Several collectors offered competing bids, the price escalated rapidly and (to the amazement of the auctioneer) the painting was "ours" for around \$15,000. A woman came over and politely wrote down certain information in lieu of a deposit and we left, still quaking in disbelief. So much for cheap thrills.

This auction house also disposes of "ordinary" household items such as Victorian furniture, stained glass, linens, books, at its Union Street warehouse auctions every three weeks. The next will be July 21 at 10 a.m., with inspection the 20th between 9 and 5. For info. on warehouse auctions call 362-9139; for the monthly Sutter Street collectors' auctions call 673-1362.

Below, some of the other private auctioneers operating in the Bay Area, their specialties, and upcoming auctions to watch for, compiled by Judy Lusic.

Note: Many of these private auctioneers travel to different locations to hold their auctions, so be sure to phone for exact details before you go.

**AARCO AUCTION STUDIO**, 661 Golden Gate Ave., SF, 863-3850. Household items, July 13, call for time and advance viewing day.

**CALIFORNIA BOOK AUCTION**, 224 McAllister, 626-0493. Collectors' books and graphics, monthly beginning again in Sept., prices generally \$20 and up, individual books and lots. Will send catalogue.

**COL. LEIB ROSENBLUM**, 323 West Portal Ave., SF, 334-2666. Specializes in Persian rugs and antiques (prices range from \$10 to \$6,000). Next auction July 28, 2 p.m., Bekins Moving and Storage, San Rafael.

**IRWIN FRIEDMAN**, 392-5864. Next auction sometime in July, machine shop equipment.

**STANLEY FRIEDMAN**, 392-5050. Occasional Bay Area auctions, next one July 30, 915 Piner Rd., Santa Rosa: he'll be auctioning off tools and equipment used in a mobile home manufacturing plant, things like plumbing fixtures and fork lifts.

**LA SALLE GALLERY, INC.**, 2083 Union, 931-9200. Antiques, furnishings, household goods; July 23-25, preview three days in advance.

**MCCOY AUCTION CO.**, 22366 Fuller Ave., Hayward, 785-2818. Furniture, household goods, Tuesdays 7 p.m.

**JAN GILBERT PACK**, 885-5625. Persian rug auction July 14, 1 p.m., rugs on display 1245 Sutter, SF. Prices could range from \$10 to \$2,000.

**RABIN BROS.**, 392-3641 or 986-3752. Machinery, heavy equipment, call for next auction.

**RONALD ROSBERG CO.**, Burlingame, 692-2686, office equipment, furniture.

**ROSS-DOVE CO.**, 826-6500. Next auction July 14, 10 a.m. for the City of Oakland, autos, bikes, heavy equipment, 555 Hegenberger Rd., Oakl. (call for preview).

**SWAP SHOP OF CALIF.**, 601 Tunnel Ave., Brisbane, 467-4869. Wed., Sat., Sun. noon-5 p.m., preview one hour in advance. This is a fine auction for bargains, packed with goods--many of them new--which come from the Customs Dept. or from warehouses, things like stereos, furniture, appliances, toys, you name it. A very sharp and friendly auctioneer, who starts the day with the cheap items and works his way up.

A warning: you can get good bargains (a new blender I paid \$30 for in a store went for \$12), but watch yourself--he's expert at convincing you to buy something cheap that you didn't really want at all. If you can avoid that temptation, you'll do well here.

**WOLFFERS STAMP AUCTIONS**, 127 Kearny, SF, 781-5127. Every six weeks, next auction July 13-14; stamps for collectors, prices generally range from \$20 up (largest sale at last auction was \$7,500). □





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**"DEEP END"**  
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Hawks' **"BIG SLEEP"**  
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**"MALTESE FALCON"**  
July 15-16:  
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and  
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July 17-18:  
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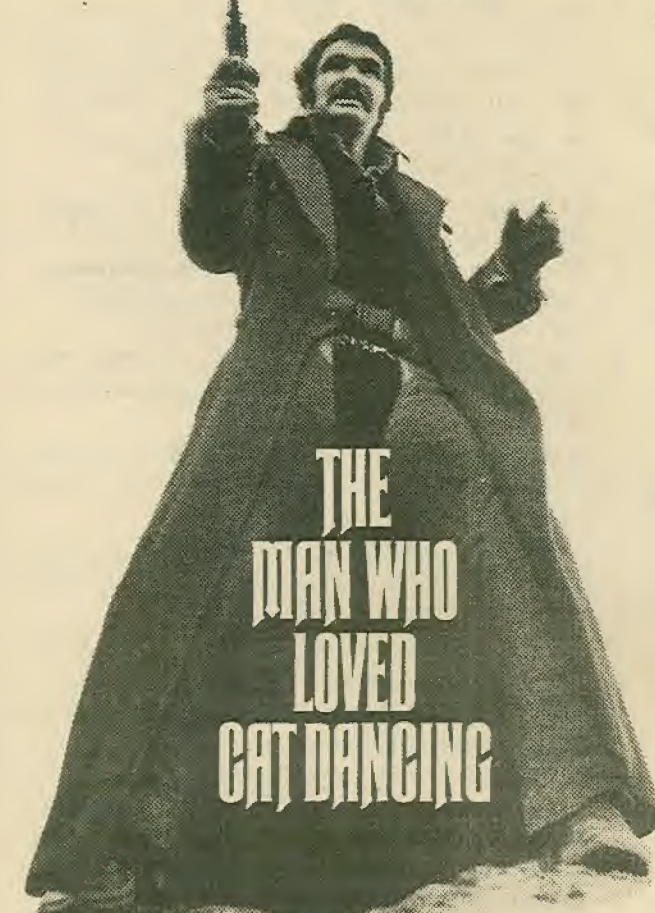
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July 12-13 Elvin Bishop

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# Younger Should Investigate

Is the gas shortage a conspiracy to violate anti-trust laws?

Former Senator Frank Harris and author James Ridgeway think so.

The states of New York, North Carolina, Massachusetts and Florida are investigating the possibility. Independent stations are folding while Jiffy stations, owned by Phillips, are springing up.

Three Assembly Committees (Transportation, headed by Meade, Sub-Committee on Energy, headed by Warren and Joint Land Committee, headed by Corey), are investigating and Meade's committee has held two public hearings in LA and SF, on the matter.

Based on these studies of the gas shortage, Moretti sent a letter to Atty. Gen. Younger asking for an investigation into the activities of the oil companies involving conspiracy to violate the anti-trust laws.

"It is imperative that we determine whether the cries of shortage have been contrived by the oil companies to gain greater profits," said Moretti. "It is essential that we discover whether the major oil companies are forcing independents out of business in order to remove competition."

Moretti said he called on Younger to help determine "whether major oil companies are guilty of collusion, violation of anti-trust laws or price-fixing conspiracy laws."

Atty. Gen. Younger refused to investigate, saying there isn't enough evidence even to look into it.

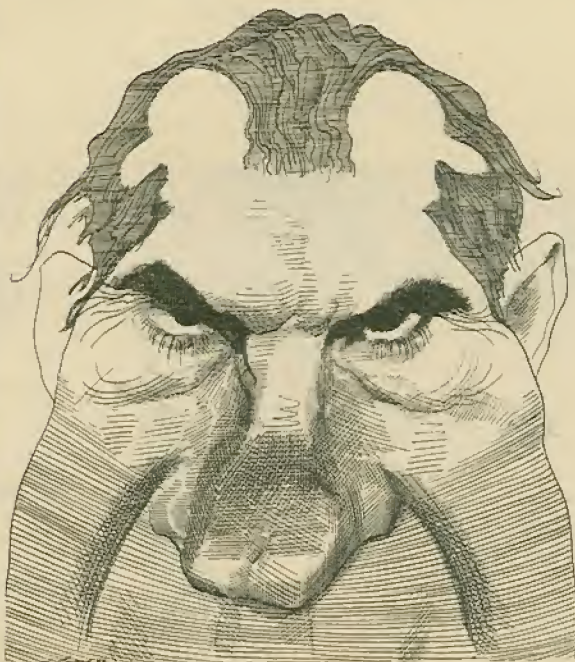
No evidence? We thought it was the job of the Attorney General to investigate when the public interest and necessity are so clear. This isn't much of a recommendation for an Attorney General who wants to run for governor of California. Let him know how you'd cast your vote: Attorney General's Office, 350 McAllister, room 6000, SF, 94102.

Nationally, the most active force appears to be Sen. Philip Hart and his Antitrust subcommittee; Hart recently lashed out at the "so-called natural gas shortage," saying it may simply be a hoax. James Ridgeway, on page 6, reports on the Nixon administration efforts to exempt natural gas producer prices from federal regulation. These efforts have been based on claims that reserves are dangerously low, claims which Hart has blasted with figures he ordered released by the Federal Trade Commission.

The FTC records, prepared by the American Gas Assoc., had been held secret—for the simple reason that, to everyone's surprise, they showed the reserves of natural gas to be a full 1,000 times more than previously reported, and even these figures come from the industry's trade association. This disclosure has pretty well sunk the Nixon hopes for exemptions, but you should still write to Hart, or Calif. Sens. Alan Cranston and John Tunney, supporting further active investigation and possible anti-trust action. □

By Jeanette Foster

## Nixon Must Testify



If Watergate does nothing else, it may demonstrate for the duration that the United States isn't a kingdom and the President isn't a king.

If it were a kingdom, Nixon could continue in hiding as he has since March 15 (the date of his last press

conference) and he could continue to evade the bipartisan call of Sens. Ervin and Baker to appear before the Watergate committee and answer the crucial questions arising from the testimony of Dean, Magruder, McCord, and the rest.

But Nixon isn't the king on the crag and we're not a batch of peasants toiling away in the fields for the privilege of keeping him in office and enriching the palaces at Key Biscayne and San Clemente.

Nixon must testify before the committee or answer in some clear and public way, subject to question and cross-examination, on who is telling the truth, whether he was involved in Watergate and the coverup, why he gave four discrepant versions of Watergate in April and June.

If he is as innocent as he and his aides insist, why does he allow his innocence to be fatally smeared by refusing to testify? If he is as strong on law and order for the draft resisters, the dope peddlers, the dissenters as his record demonstrates, why does he set a different standard for himself and hold himself above the law?

It is true that a president has the right not to incriminate himself, to take the fifth amendment, which in effect is what Nixon is doing. His surrogates like Fred Buzhardt seem to have a lot to say, but not Nixon.

But this issue involves more than the President, it involves the Presidency itself in the greatest presidential scandal in American history. There's some precedent in less pressing cases: President Lincoln during the Civil War went before a congressional committee and President Wilson, taking the initiative, invited a congressional committee to come to him at the White House.

The point is quite clear: if Nixon remains in hiding, if he refuses to appear and testify in open court on Watergate, then this is the time to begin the machinery for impeachment proceedings. For it would then be plain that the president who allowed his office to be used to subvert the judicial process, the electoral process in a presidential election, and the democratic process itself was exempting himself from the law and the will of the people. That cannot be allowed in a democracy.

Footnote: Rep. Pete McCloskey has his heart in the right place, and he's publicly asking the right questions, but like a stout marine he ought to wait for the proper moment to push impeachment proceedings. That is, when the weight and bulk of the evidence points clearly to Presidential complicity or when Nixon refuses to testify. □

# Making Regional Government Accountable

Regional government, according to the grand theory, would be an ultimate expression of democracy in action. Recognizing that certain major issues (transportation, sewage, air pollution, etc.) profoundly affect all the residents of a metropolitan area, the logical solution would be to create a regional structure with jurisdiction over those issues judged to have substantial regional impact.

In the Bay Area, the theory was perverted from the start: not one of the area's nine regional boards comes close to one-man, one-vote representation of Bay Area citizens, and not a single member of those nine boards is directly elected by the public to serve on that board.

From the start, local officials saw regional government as a threat to their own local power; the only way they would agree to the regional boards was if they themselves, the local supervisors, mayors and councilmembers, were appointed to the boards. No member of these agencies, as a result, is directly accountable to the citizens of the Bay Area.

Assemblyman John Knox is carrying the problem one step further with his AB 2040, which would establish a Bay Area Regional Planning Agency (BARPA), combining ABAG (Assoc. of Bay Area Governments), MTC (Metropolitan Transportation Commission) and BASSA (Bay Area Sewage Services Agency). Much of Knox's bill is good. Incorporating three of the nine agencies is a major step toward coordination between all, giving the public a comprehensive picture of what is going on and allowing unified action, instead of the nine-way dissipated lobbying which exists now.

However Knox's bill fails where the original charters of the nine agencies failed in not providing for direct elections of BARPA's directors. This is particularly frustrating on a board with the power BARPA will have — the agency would write a regional plan for land use, then review each local government's plan, vetoing any new development in conflict with the regional plan.

But as local city and county leaders who now sit on the boards have made clear, they cannot or will not

exercise the power to serve regional rather than local interests. And under the current system, there is no reason why they *should* exercise their power regionally: no local official has ever been voted out of office for his performance on a regional agency.

The existing agencies, in fact, are notorious for serving special interests more than regional or local interests: BART, of course, for its relationship with Bechtel and its role in Manhattanizing San Francisco to the benefit of the developers; the Regional Water Quality Control Board, which ignores elected officials outright and has members specifically chosen to represent special interests such as industry, irrigated agriculture, recreation and wildlife, etc; the Air Pollution Control Board, with its high turnover, where the board members have so little expertise that staff members, often working directly with the industries allegedly being regulated, write the rules and then present them as a fait accompli to the board; BASSA, for which the people who run local water districts wrote the original legislation, requiring that board members come from these districts.

And perhaps the epitome of unrepresentativeness, the Golden Gate Bridge District. It includes six counties: SF and Marin, which both touch the bridge; Sonoma and Napa, which are at least in the general area; and just for fun, Mendocino and Del Norte. For those unfamiliar with the "greater Bay Area," Del Norte is a county of 14,000 people, 350 miles north of SF on the Oregon line, which doesn't border on a single other GG Bridge District county, separated from all by non-member Humboldt County. But Del Norte casts its vote along with the rest on our bridge tolls.

All this would be inconsequential frivolity if the problems weren't so great. As always, the public is the loser. Major projects such as the airport expansion and smaller developments such as Albany Hill and the Santa Clara amusement park have profound effects on surrounding communities, but under the present system, none of the projects gets serious regional consideration. The decisions are made by one county

or city, often with no regard for the impact on other communities.

As for the local officials appointed to serve on regional boards, they tend to serve with indifference; their local elected office, quite properly, is their prime concern. They seem to show up at meetings infrequently and follow the issues half-heartedly, with the result that they often become little more than rubber stamps for agency staffs, even further removed from public accountability.

Direct elections would eliminate such problems, forcing the members to debate publicly the regional issues and to answer for their actions or inactions. Elected members in a four year term would have the time as well as the incentive to develop needed expertise. Finally, elections would force the boards to comply with one-man, one-vote, a principle which the appointive system can and does ignore with considerable imagination. One caveat: as with all direct elections, regional ones won't work without strict controls on campaign financing and reporting, conflict of interest, etc.

The argument is naturally raised that a directly elected regional board will actually hamper local democracy, imposing new programs and problems on communities which, like Berkeley, may be finally coming close to electing progressive government of their own. But the facts of regional development issues in the Bay Area are plain: left to their own devices, the vast majority of local municipalities will have no second thoughts about embarking on projects without considering their regional impact.

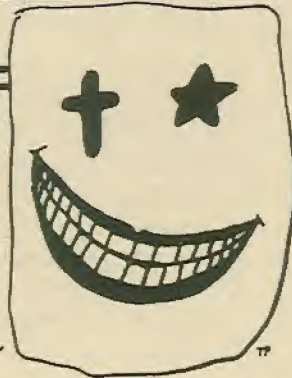
"Direct election," writes former Nader researcher Keith Roberts on page 2, "would give us officials responsible to no one." But today we have some regional officials responsible to no one, some responsible to special corporate interests, and some responsible to special interests reflected in parochial local jurisdiction. The only way to provide for accountability, and to give Bay Area citizens a voice in their lives, is through directly elected regional boards. □

By Madeline Nelson



# LENNY

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*Clive Barnes, New York Times*



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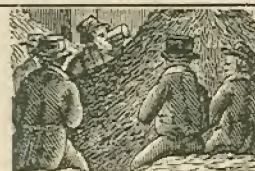
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1624 California near Polk 474-6968

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5422 College, Oakland 654-4675  
Happy Hours: Monday-Friday 7-8pm  
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The most overworked word in  
English is the word jack which has  
10 main substantive uses with 40  
sub-uses and two verbal uses.

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Sat. July 14  
**ELVIN BISHOP**  
special guest Stoneground

Sat. July 21  
**DONNY HATHAWAY**  
special guest Taj Mahal

Sat. July 28  
**COLD BLOOD** and **El Roacho**

All shows at 8:30 Doors open 7:30  
Tickets \$4.00 advance, \$4.50 at the door.  
The Crusaders & D. Hathaway \$4.50 advance, \$5.00 at the door.  
Tickets available: All Macy's Downtown Center Box Office, S.F.  
Peninsula Box Office (Palo Alto) San Jose Box Office,  
Neil Thrums, Oakland. For information, call 591-7676.  
Marine World/Africa USA is on the Bayshore Fwy (101)  
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A very far out trip—but only a little ways away.

## KEYSTONE BERKELEY

2119 University Avenue  
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Thursday & Friday July 5 and 6  
*Commander Cody and Asleep at the Wheel*

Saturday July 7 JERRY GARCIA and MERL SAUNDERS

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Jerry Garcia and Merl Saunders JULY 10-11  
RECORDING THEIR NEW LIVE ALBUM

GRHAM CENTRAL STATION • HOO DOO RHYTHM DEVILS  
THURSDAY-FRIDAY-SATURDAY, JULY 12-13-14

Sunday July 15 FRANK BINDER and THE NIGHT SHIFT

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WE WILL BE CLOSED JULY 17th and 18th  
21 GUYS-18 GIRLS DOORS OPEN @ 8:00 MUSIC @ 9:00 \$41-9403 FOR MORE INFO.

### EGO

In written English, the most fre-  
quently used words are in order: the,  
of, and, to, a, in, that, is, I, it, for  
and as. The most used in conversa-  
tion is I.

### FACTORY REJECTS



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July 3-8  
The Pointer Sisters  
also  
L.C. Good Rockin' Robinson

July 10-15  
Jesse Colin Young  
also Gabriel Kaplan

July 17-22  
Doug Sahm  
also Louie & The Lovers

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July 5 "VARIETY LIGHTS" (1949)

July 12 "THE WHITE SHIEK" (1952)

July 19 "I VITELLONI" (1953)

July 26 "IL BIDONE" (1955)

SHOWS AT 7:00 AND 9:00 PM  
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Live Recording Session

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Denny Zeitlin Trio

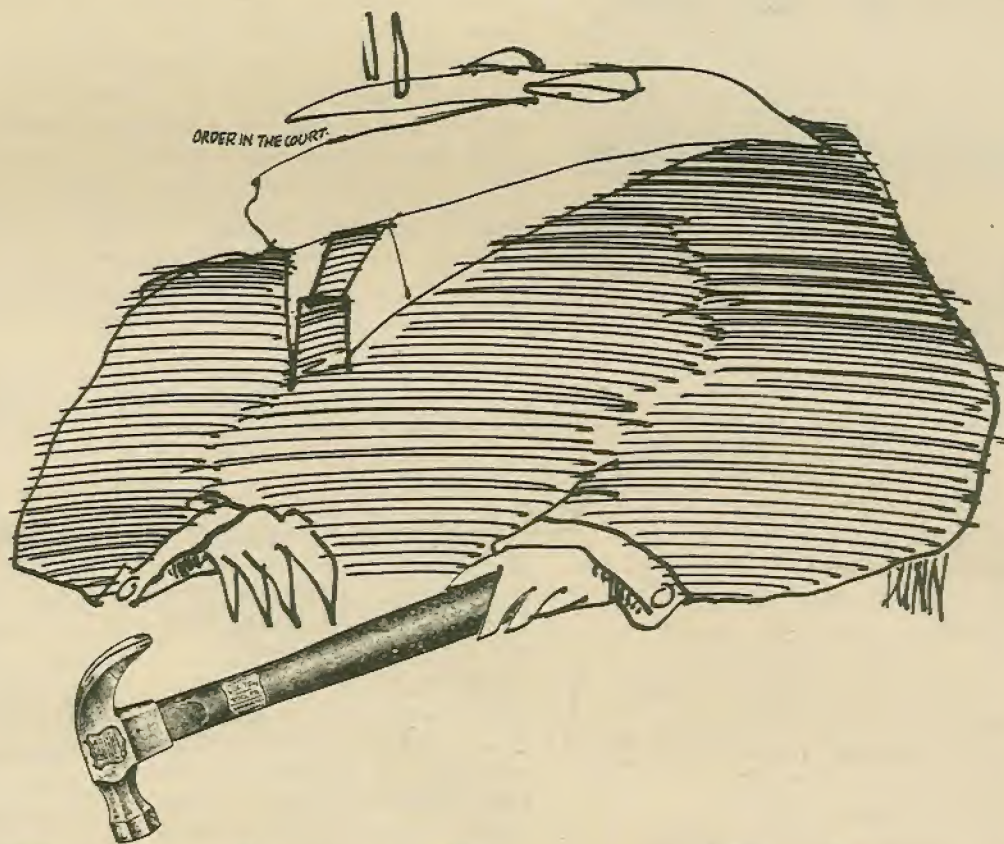
July 20-21  
Four Freshmen

885-0750  
859 O'Farrell  
Hall Available for  
Parties &  
Promotions



# Events

July 5th through July 21st



## People's Law School

Events Compiled by Jeanette Foster

Do you know what to do when you're busted? Or how to use a small claims court? Or how much money you can make and still get Medi-Cal? Or how to stay when your landlord wants you to leave? You can find out by going to the People's Law School, where there is no tuition, no grades, no degrees, just folks with legal know-how sharing it with others.

Below is a list of the classes offered this summer. Just show up at class, everyone is welcome (with the exception of the tour of public records: call first so droves of people don't descend on the city bureaucrats all at once).

### WOMEN AND THE LAW:

Meets at Glide Memorial Church, 330 Ellis, dining room (take the elevator to the basement), childcare for kids over two (bring a toy), Wed., 6-7:30 p.m. Discusses laws directed at separating women as a class, plus solutions to problems raised by discrimination laws.

JULY 11: "An Historical Overview of Women's Position in Society and The Law."

JULY 18: "The Battle over the Equal Rights Amendment." Discussion of women's present legal position, how ERA will change this and future outlooks.

JULY 25: "Discrimination in Employment and Credit." How you can fight back.

AUG. 1: "Economics of Marriage." The legalities in marriage; community property; how to keep or change your name; child support and custody; and divorce.

AUG. 8: "The Legal Aspects of Rape" and "The Legal Aspects of Prostitution." Prostitution—can it be legalized? Unionized? Rape-defense in the streets and in the courts.

**WELFARE RIGHTS:** Meets African-American Historical Society, 680 McAllister, Tues., 7:30-9:30 p.m. Childcare available (bring a toy and children over two).

Learn what is available and how to go about getting it (who to see, what to say, etc.).

JULY 10: "Aid to Families with Dependent Children (AFDC)." How to fill out the 19-page form, what you can own, who you can live with and any other problems you have will be answered.

JULY 17: "General Assistance (GA) and Aid to the Totally Disabled (ATD)." If you are totally poor, sick, or disabled, find out what benefits you are eligible for.

JULY 24: "Old Age Security (OAS) and ATD." Differences between the two, children's financial responsibility to their parents and Social Security.

JULY 31: "Fair Hearings and Other Strategy." The way to wade through all the blocks in the Welfare System, including fair hearings and fraud accusations.

AUG. 7: "Foodstamps and Medi-Cal for Those Not Receiving Other Welfare Benefits." Everything you wanted to know about how to qualify for food stamps and Medi-Cal.

**GAY RIGHTS:** Meets Fort Help, 169 11th St., Mon. 7:30-9:30 p.m.

JULY 9: "Gay People with Children: Wills and Property." Discussion of problems, recent court cases and strategies for dealing with the courts.

JULY 16: "Street Survival, Courts and Legislation." What to do if busted for a sex offense. Discussion of current political-legal struggles.

JULY 23: "Housing and Job Discrimination." How to fight back.

JULY 30: "Institutions: Prisons, the Military and Juveniles." What the laws say and current organization for change.

**STREET SURVIVAL:** Meets Four-O-Nine House, 409 Clayton, Wed., 7:30 p.m. or Hospitality House, 148 Leavenworth, Thurs., 7:30 p.m.

JULY 11 or 12: "A Forum on Street Survival." How to deal with the Man hassling you on the street or coming into your house searching for dope or whatever.

JULY 18 or 19: "Search and Seizure." Rundown on your rights and how to exercise them.

JULY 25 or 26: "Courts and Jails." What to do when you're busted.

### DEMYSTIFYING THE LEGAL SYSTEM:

Meets Hastings Law School, Rm. A, Hyde/McAllister, Wed., 8-10 p.m.

JULY 11: "Introduction to the American Legal System; Explanation of the Court System and Court Jurisdiction."

JULY 18: "The Criminal Process." From arrest and arraignment to sentencing, probation, appeal and remedies in prison.

AUG. 1: "How Civil Law is Practiced." Complete run down on civil procedure, including filling out the forms.

AUG. 8: "What Everyone Should Know About Contracts."

AUG. 15: "Legal Resources Available to Lay People."

**ONE SHOT SERIES:** Meets Excelsior Branch, SF Public Library, 4400 Mission, Wed., 7:30 p.m. or Main Branch Library, Larkin/McAllister, Thurs., 6:30 p.m.

JULY 11 or 26: "How to Collect California Unemployment Insurance Benefits." Eligibility, how much to apply for and how to appeal.

JULY 18 or 12: "Take the Offensive—Use Small Claims Court." Clears the fog around the small claims courts—forms, procedures and any problems you have encountered.

JULY 25 or 19: "Fight Wage Garnishment." How to stop creditors from taking money out of your paycheck by learning how to file a Claim of Exemption.

**TENANT RIGHTS:** Meets Mission Branch Library, 3359 24th St., Tues., 7-9 p.m.

JULY 10: "How to Stay When Your Landlord Wants you to Leave."

JULY 17: "How to Leave When Your Landlord Wants you to Stay."

JULY 24: "How to Live with Your Landlord." Your landlord's responsibilities and what to do if he doesn't live up to them.

JULY 31: "Bart Comes to the Mission." How Mission residents can fight back.

**YOU AND THE HEALTH EMPIRE:** Meets 7th Ave. Presbyterian Church, 1329 7th Ave., Thurs., 7:30 p.m.

JULY 12: "Health Care Plans. Discussion of various health plans, what they cover and what your rights are.

JULY 19: "Patients' Rights." Everything from who can see your medical records to malpractice.

JULY 26: "Struggles to Preserve Community Health Services: U.C. and Ge-

neral." What U.C.'s expansion of private facilities and curtailing clinics means. How to respond to the Board of Supervisors plan to turn General into a quasi-public corporation with a ceiling budget and limited services.

### THE LAW AND EDUCATION:

Meets BARTOC Radical Education Resource Center, 388 Sanchez, Thurs., 8 p.m.

JULY 12: "Student Rights." First Amendment, due process and power of administrators.

JULY 19: "Quality and Equality in Education."

JULY 26: "Teacher Rights and Powers in and out of the Classroom."

AUG. 2: "Special Education." Schools for the handicapped, continuation high schools and education laws.

AUG. 9: "Alternative Schools and Disciplinary Hearings." Laws involving alternative schools and student and teacher rights in hearings.

### TOUR OF PUBLIC RECORDS:

Guided tour at City Hall, with SF Consumer Action, Mon., July 9, 16, 23 or 30, 10 a.m.-1 p.m., call PLS, 285-5066, as tours are limited to ten people.

### POLITICAL GRAND JURIES:

Meets Bethany Methodist Church, Clipper/Sanchez, July 25, 7:30 p.m., discusses grand jury procedures and politics and what to do when subpoenaed.

### POLITICS OF REDEVELOPMENT:

In Excelsior, at Excelsior Branch Library, 4400 Mission, July 17, 7:30 p.m.; in the Mission, Mission Branch Lib., 3359 24th, July 31, 7 p.m.

### STEP-PARENT ADOPTION:

Meets 558 Capp, July 16, 8-10 p.m., explains procedures like petition, notification, consent, report of probation officer and court appearance.

### HOW TO USE THE LAW LIBRARY:

Introduction to resources in law library, will meet once a week beginning in Sept. If interested send your name, address and phone number to People's Law School, 558 Capp, SF and you will be contacted.

For more information, contact the People's Law School, 558 Capp St., SF, 285-5066.

## Concerts

**DOOBIE BROTHERS** with New Riders of the Purple Sage and Joe Walsh, July 6-7, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

**MIMI FARINA**, benefit for Committee for Prisoner Humanity and Justice, July 6, 8 p.m., Main Lounge, Univ. of SF, 454-5700, \$2.50.

**FRED ADLER**, pianist, July 7, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

### OAKLAND SYMPHONY

Youth Orchestra, conducted by Dr. Denis De Coteau, July 7, 2 p.m., Bandstand, Lakeside Park, Oakl., free.

**INFINITE SOUND**, July 8, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

### MERL SAUNDERS

and Jerry Garcia, July 8, 11 p.m., KSAN, 95 FM.

### PRESERVATION HALL

Jazz Band, July 8, 2 p.m., Hearst Greek Theatre, UC Berk. campus, 642-2561, \$1-3.50.

### LEW PORTER

July 11, 8 p.m., Exploratorium, 3601 Lyon, SF 563-7337, free.

### CLASSICAL INDIAN

Ragas with G. S. Sachdev, July 13, 8:30 and 10:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50.

### JULIAN WHITE

piano, July 13, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$3/\$2 students.

### BAROQUE CONCERT

July 14, 8:30 p.m., Community Music Center, 544 Capp, SF, 824-7810, donation.

**MICHAEL STANIS**, classical guitar, July 14, 8 p.m., St. Mark's Episcopal Church, 2314 Bancroft, Berk.

### BASTILLE DAY CONCERT

All French Music, July 14 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

### JOSE RAMON FLAMENCO

Dancers, July 15, 8 p.m., Fellowship Church, 2041 Larkin, SF.

### STEPHEN REYNOLDS

and Steve Machtinger, duets for violin and violas, July 15, 8:30 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.





Racy relics blast from the past on the dirt oval at Napa County Fairgrounds. See Weekend 12-15.

# Bay Guardian

## Through

By Vicki

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: July 13; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

Wednesday  
1

LEW PORTER A four-man experim Intersection, 756 U TWO PLAYS AB "How To Make A W tion of American se they apply to woma Down Mother," tra women's roles, Inte Union, 397-6061, 8 \*LISA KINDREI folkster, sings beaut combo, Holy City 2 752-2846.

DISCUSSION SE RAPE: how to pre being done about it if raped, YWCA, 15 a.m., every Wed. th

Thursday  
12

HI TIDE HARR picker, Sand Dunes 564-5621, thru Fri ELVIN BISHOP blues guitarists arou shaw's Outlaws, Li Redhill, San Ansel "MAN OF LA M excellent musical w Quixote story, Woo theatre, Joaquin M 531-9597, 8:30 p.m. off for students), T July 28.

STREET ARTIS TIVE BENEFIT with Pearl, Ascensi Way, Great Americ 859 O'Farrell, 8:30 \$2/\$2.50.



Intersection player in "God, or how e formed the chocol at Intersection, 75

Friday  
13

"ARMS & THE Shaw's satire on n romantic view of l erty Theatre, 25 4700, 8 p.m., Wed ROCKABILLY BOYS, grand ole Sleeping Lady Caf fax, 456-2044, 50 JULIAN WHIT ist/composer, pro Berk, Prokofief, E mith, Hertz Hall, 2561, 8 p.m., \$2-

## Freebies!

**CARNIVAL**, Japanese foods, crafts, games, spons. Southern Alameda County Buddhist Church, 32975 Alvarado-Niles Rd., Union City, noon-11 p.m., July 14, and 11 a.m.-10 p.m., July 15.

**AFRICAN FILM SERIES:** "People of the Congo" and "The Luer," July 7-8; "Festival of the Dead" and "Liebalala," July 13-14; "Pygmies of Africa" and "Muru-drumi," July 21-22, Little Theater, Palace of Legion of Honor, Lincoln Park, 1 p.m.

**EQUALOGY DAY**, alternative lifestyles fair, exhibits, live music, Hall of Flowers, Golden Gate Park, 9th/Lincoln, noon-8 p.m., July 5.

**EYES** and Sweet Chariot, two women rock bands, Provo Park, Berk, 2 p.m., July 8.

**INTERNATIONAL ART FESTIVAL**, spons. by Philippine-American Cultural Center and Neighborhood Arts Program, SF, Civic Center Plaza, 10 a.m.-5 p.m.

**CARNIVAL OF GAMES**, horse rides, Lagoon Recreation Center, Stinson Beach, noon-6 p.m., July 7.

**SF MIME TROUPE:** Golden Gate Park behind De Young Museum, 2 p.m. July 8; Merritt College, Oakl., noon, July 12; Sproul Plaza, UC Berk., noon, July 13; Live Oak Park, Berk., 1:30 p.m., July 15.

**TRADITIONAL MUSIC** and Dance of Africa, July 7-8; Musica Mundana: Concert of Medieval and Renaissance Music of France, July 14-15; String and Woodwind Ensembles, July 21-22, Little Theatre, Ca. Palace of Legion of Honor, Lincoln Park, 3 p.m.

## Super List

### Terrifically Tasty Tours

You can see how eskimo pies or camembert cheese is made, how a magazine is produced or what a 747 looks like, all for free. The Bay Guardian Marching & Chowder Benevolent Society was amazed and delighted (and later slightly inebriated) by a tour of Anchor Steam Beer Co. Note: Be sure to call ahead to set up an appointment.

**FOREMOST DAIRIES, INC.**, 366 Guerrero, SF, 431-6000, contact Jean Rangle: Make appts. in advance for Mon.-Fri. tours, 9:30, 10 a.m., 1 and 1:30 p.m. Visit the ice cream mix department, see your favorite eskimo pies and popsicles in the makings.

**RECORDER PRINTING & PUBLISHING CO.**, 99 S. Van Ness, 621-5400, contact Dan Beswick Jr. By appoint. Must have group of 10-25. Tour of printing presses.

**LANE MAGAZINE & BOOK CO.**, Willow/Middlefield Rds., Menlo Park, 321-3600, contact Mrs. D. King. By appointment or drop in (individuals). Tour of two buildings, one an old western ranch house, test kitchen, editorial department, antique collection and entertainment wing.

**SPICE ISLANDS**, 100 East Grant Ave., South SF, 761-1333. Tours given Tues. and Thurs. by appointment only. No one under 14 admitted.

**HURD BEESWAX CANDLES**, 3020 St. Helena Hwy., St. Helena. Weekdays, 9 a.m.-6 p.m., weekends, 10 a.m.-6 p.m.

**ANCHOR STEAM BEER BREWING CO.**, 541 Eighth St., 863-1495. The only one of its kind in the world. See beer in all its various phases. Tasting following tour.

**KILPATRICK'S BAKERIES, INC.**, 2030 Folsom, 431-0810, contact Mrs. Bette Kuenzel. By appoint. only. Mon., Thurs., Fri. afternoons. Watch bread mixed, fermented, molded, shaped, in and out of ovens.

**C & H SUGAR CO.**, Lawring Ave., Crockett, 392-7400. Two hour tour includes film about growing of raw sugar in Hawaii, walk through factory.

**MOTHER'S CAKE & COOKIE CO.**, 810 81st Ave., Oakl., 569-2323. Contact Diane Soffiotto. Tues. and Thurs., 9 a.m. and 11 a.m., groups of 8-30. Tour of mixing, baking and packaging departments.

**SF INTERNATIONAL AIRPORT**, PR Dept., Rm. 532, Central Terminal, SF, 94128. Send name and address for tour application form. Tour includes communications center and walk through 747.

**ROUGE ET NOIR FRENCH CHEESE FACTORY**, Pt. Reyes/Petaluma Rd. (off U.S. 101), (707) 762-6001. Daily 20 minute tours, 10 a.m.-4 p.m.

**D'LAR CANDLE CO.**, 600 Hoffman Blvd., Richmond, 236-0442. Minimum group size, 15. Tues.-Fri. afternoon. Watch candles made by hand and make your own. 25¢ donation.

\*NO ADMISSION CHARGED

Thursday  
5

**FAIRFAX STREET CHOIR**, 32-voice melange belts out gospel and rock with gusto. Also Banana and the Bunch, Inn of the Beginning, downtown Cotati, (707) 795-9955.

**JERRY GARCIA** and friends serve up a wild 'n wooly assortment of musical thrills at the Lion's Share, 60 Redhill, San Anselmo, 453-9856.

**REGISTER NOW** for an 8-week modern dance workshop, spons. by SF Rec. and Park Dept., Golden Gate Park Senior Center, 37th Ave./Fulton, 558-4089, 7:30-9 p.m., begins July 10, \$8.

Friday  
6

**EVERYBODY IN THE WORLD** with 'Senator' Pat Craig at the helm will bedazzle the senses and boggle the mind. Intense jazz rock at its best, Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

**HAIGHT ASHBURY** Community Radio Benefit: "The Gold Rush," with Charlie Chaplin, Laurel and Hardy short and Betty Boop cartoon, All Saints Church, 1350 Waller, 626-9274, 8 p.m., 75¢.

**"ON ANY SUNDAY,"** all about motorcycles - racing, transportation and pleasure, Oakland Museum Theatre, 10th/Oak, Oakl., 8 p.m., \$1.50.

**\*WINTER SUN**, fine new progressive jazz rock group, Ribeltad Vorden, Precita/Folsom, 826-9818.

**SYBARITIC DECADENCE:** phone in your order now for a succulent Sun. breakfast delivered to your bedroom door, Sun. Ex.-Chron., the Guardian, bagels, lox and cream cheese (\$4) or souffles, Shad Roe Mousse Pochahantas cooked in your kitchen, call 661-5576.

**COCKTAIL PARTY**, spons. by Tipplers, assoc. with California Democratic Council, Z's Cocktail Lounge, Geary/Arguello, 5:30-8 p.m., \$1 donation, 50¢ drinks.

Saturday  
7

**"KEEP ON CLUCKIN'** Cartoon Carnival," including "Flying House," by Windsor McCay, The Midnight Movies, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, \$1.50.

**\*OAKLAND SYMPHONY YOUTH ORCHESTRA**, outdoor pops concert, Bandstand, Lakeside Park, Oakl., 2 p.m.

Sunday  
8

**PRESERVATION HALL JAZZ BAND**, whose members are all originators of New Orleans style jazz, bring a picnic lunch, Hearst Greek Theatre, UC Berk., 642-2561, 2 p.m., \$1-\$3.50.

**NINETEENTH CENTURY CHAMBER MUSIC**, outdoor concert in a forest setting, Dominican College, Forest Meadows Theatre, San Rafael, 1:30 p.m., \$2 general, \$1 students.

**EYES**, exciting hard rock by an all women band, good dancing, Garden of Earthly Delights, Mariposa/Mississippi.

**ALI AKBAR KHAN**, master sarod player, and Zakir Hussain, on tabla, Congregation Rodef Shalom, 170 N. San Pedro Rd., San Rafael, \$3, 7:30 p.m.

Monday  
9

**BILL MIDDLEJOHN**, earthy blues and ballads from a fine stylist and songwriter, Ribeltad Vorden, Precita/Folsom, 826-9818.

**CHILD AND PARENT** Action meeting, discussion of child care and the ballot, 2299 Market, 8 p.m.

**\*BILL VITT**, Jerry Garcia's great drummer, makes the complex seem simple, jazz-rock, Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044.

**"THE WATERGATE FOLLIES,"** KSN's continuing coverage of the Watergate hearings, 95 FM, 9 p.m., every Mon.

Tuesday  
10

**JERRY GARCIA**, musical guru, live recording session with Saunders, Vitt, Keystone, Berkeley, 2019 University, Berk., 841-9903.

**JESSE COLIN YOUNG** and his fine new band, The Boarding House, 960 Bush, 441-4333.

**GROVER WASHINGTON**, dynamite saxist, Keystone Korner, 750 Vallejo, Tues.-Sun. thru July 22.

**SING ALONG WITH** the Music Arts Summer Chorus which will be performing the Mozart Requiem, Portola Jr. High School, Moeser Lane/Navellier, El Cerrito, 233-1466, 7:30-10 p.m., every Tues. and Thurs.



# San Francisco Calendar

## July 21

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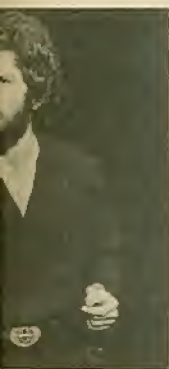
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3  
MAN," G.B.  
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e, Berkeley Rep-  
0 College, 845-  
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RHYTHM  
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58 Bolinas, Fair-  
Berkeley pian-  
am of Copeland,  
tok and Hinde-  
C Berk., 642-

Saturday

14

CLASSICAL GUITAR SOCI-  
ETY BENEFIT: Michael Stanis,  
guitarist, Parish Hall, St. Mark's  
Episcopal Church, 2314 Bancroft,  
Berk., donations., 8 p.m.

HAIGHT ASHBURY Communi-  
ty Radio Benefit: "The Great Dicta-  
tor," Betty Boop cartoon and Laurel  
and Hardy short, All Saints Church,  
1350 Waller, 626-9274, 8 p.m., 75¢.

BAROQUE CONCERT, with  
authentic baroque instruments,  
Community Music Center, 544 Capp,  
8:30 p.m., donation.

ALICE STUART, plaintive blues  
singer and excellent guitarist, Long-  
branch, 2504 San Pablo, Berk., 848-  
3940.

PICKET LINE to support Span-  
ish workers, protest American mili-  
tary in Spain, Spanish Consulate,  
3600 Baker, noon-1 p.m.

BASTILLE DAY CONCERT:  
all French music, piano, harpsichord,  
flute, cello, 1750 Arch, Berk., 8:30  
p.m.

Sunday

15

\*BETTY DOBSON, erotic art,  
on exhibit in the Museum's one free  
wing, Museum of Erotic Art, 540  
Powell, 11 a.m.-9 p.m., daily.

\*PRESERVATION HALL  
JAZZ BAND, original New Orleans  
jazz, Stern Grove, 19th/Sloat, 2 p.m.

THE GAY LIBERATION  
SHOW, gay news, community  
announcements, interviews and spe-  
cial reports, KSAN, 95 FM, 11:30  
a.m.-noon, every Sun.

Monday

16

SONOMA COUNTY FAIR, car-  
nivals, vaudeville show, motorcycle  
races, circus, Fairgrounds, Hwy. 12,  
Santa Rosa, \$1.50, 50¢ children,  
thru July 28.

"TO BE YOUNG, Gifted and  
Black," dramatization of life and  
works of playwright Lorraine Hans-  
berry, Merritt College, 12500 Cam-  
pus Dr., Oakl., 531-4911, 8 p.m.

MALO, big brassy sound punctuated  
with deft Latin riffs, Orphanage, 807  
Montgomery, 986-8008.

Tuesday

17

SAL VALENTINO of Beau Brum-  
el and Stoneground fame returns with  
a good rockin' sextet, Orphanage, 807  
Montgomery, 986-8008.

RIDE INFORMATION: for  
those who want a ride or need riders,  
The Underground Head Shop, 1588  
Market, 864-5663, noon-5 p.m. daily.

THE NEXT BILLION YEARS,  
lecture by Dr. Roger Revelle, 10  
a.m., Gallery Lounge, SF State Univ.,  
1600 Holloway.

Wednesday

18

\*DALE POLISSAR, clarinetist/  
composer, plays original jazz, folk,  
rock, discussion follows, Explorator-  
ium, 3601 Lyon, 8 p.m.

\*SOUL AND BLUES FESTI-  
VAL, Band Concourse, Golden  
Gate Park, 1 p.m., every Wed. thru  
Aug. 15.

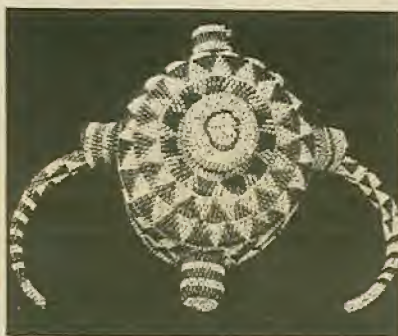
\*ART HISTORY slide lecture  
series, 5,000 years of social and cul-  
tural history, 341 HSE, UC Medical  
Center, 500 Parnassus, noon, every  
Wed. thru Aug. 29.

Thursday

19

MOON, formerly 'It's a Beautiful  
Day,' return with their lilting, haunt-  
ing soft rock. Inn of the Beginning,  
downtown Cotati, (707) 795-9955.

POETRY CONTEST, 500 words  
on any subject in any style, deadline:  
July 31, send to Franklin's Tales  
book store, 1697 Haight, 626-4987.



Beaded hat from Republic of Zaire,  
African Textile and Decorative Art  
Show currently at California Palace  
of the Legion of Honor, Lincoln  
Park.

Friday

20

"TUPAMAROS," color film about  
the Uruguayan guerilla movement,  
benefits Haight Ashbury community  
radio, All Saints Church, 1350 Wal-  
ler, 8 and 10 p.m., \$1.

ROBERT SHIELDS and Lorene  
Yarnell, mime duo, Zellerbach Play-  
house, UC Berk., 642-2561, 8 p.m.

INTERNATIONAL FOLK  
FAIR, crafts, food and entertain-  
ment from more than 50 countries:  
Kabuki dancers, Greek table dancers  
and singers, Swiss yodelers, films,  
Brooks Hall, SF Civic Center, Fri.,  
2-10 p.m., Sat.-Sun., 10 a.m.-10  
p.m., \$2.

Saturday

21

STEAMIN' FREEMAN, high  
energy fiddler, leads good band in  
rounded repetoire, Mooneys Irish  
Pub, 1525 Grant, 982-4330.

"THE MILLABEADS," an origi-  
nal fairy tale performed outdoors by  
Pyramus and Thisby Company and  
children in the audience, Sculpture  
Garden, University Art Museum,  
2626 Bancroft Way, Berk., 2 p.m.,  
thru Sun.



Yusef Lateef makes rare SF appearance. See Weekend 5-8.

## Weekend 5-8

CHARLIE MUSSELWHITE,  
premier blues harpist and fine hard  
driving band, Lions Share, 60 Redhill,  
San Anselmo, Fri.-Sun.

SEE JUPITER through the largest  
public telescope in California, and a  
program on this planet, "Jupiter and  
the Summer Sky," Chabot Observa-  
tory and Planetarium, 4917 Moun-  
tain Blvd., Oakl., 531-4560, 7:30  
p.m., Fri.-Sat. thru Sept. 15.

"THE BAD CHILDREN," a  
puppet show based on Jean Cocteau's  
"Les Enfants Terribles," The Celebra-  
tion of Life Theatre Dance Workshop,  
2338 Market, 863-1886, 8:30 p.m.,  
Fri.-Sat., \$1.50.

YUSEF LATEEF, superb reed-  
man, leads his quartet into new  
earthy jazz renderings, Keystone Kor-  
ner, 750 Vallejo, 9:30 p.m., Thurs.-  
Sun.

\*HAMLET, a production using  
multi-media effects and modern  
dance, SF Community Theatre, UC  
Extension, 55 Laguna, 558-2335,  
8:30 p.m., Thurs.-Fri., thru Jul. 20.

\*TANABATA (STAR FESTI-  
VAL), folk singing, dancing, mar-  
tial arts demonstrations, flower ar-  
ranging and origami, calligraphy  
workshops, Japan Center, Post/  
Buchanan, 10 a.m.-5 p.m., Fri.-Sat.

## Weekend 12-15



GRAHAM CENTRAL STA-  
TION, led by Sly Stone's flashy bas-  
sist, Keystone Berkeley, 2019 Uni-  
versity, Berk., 841-9903, Thurs.-Sat.

MOVING MEN THEATRE, a  
five man theatre collective, using  
masks, puppets, music, presents new  
original play, Live Oak Theater, Shat-  
tuck/Berryman, Berk., 849-4120,  
8:15 p.m., every Fri.-Sun. thru July  
29, \$1.50.

WINE COUNTRY ANTIQUE  
and Collectors Revival, old time auto  
racing, hot air balloon rides, blue-  
grass music, country antique sale,  
Napa County Fairgrounds, Calistoga,  
\$2 adults, free children, Fri. (an-  
tique sale only), 2-9 p.m., Sat., noon-  
10 p.m.; Sun., noon-7 p.m.

MARIN SHAKESPEARE FES-  
TIVAL opens three plays this week-  
end, Country Wife (Fri.), King Lear  
(Sat.), and Alice in Wonderland (Sun),  
continues thru mid. Sept. in reper-  
tory, Palace of Fine Arts, 3301 Lyon,  
563-6060, 8:30 p.m.

"SCIENCE FICTION: MYTH-  
OLOGY REBORN," two-day  
conference with science fiction  
writers and scholars discussing sci-  
ence fiction as modern mythology  
and "the way it influences our per-  
ceptions of the future," UC Ext.,  
155 Dwinelle Hall, Berk., 9:30 a.m.-  
5 p.m., Sat.-Sun., \$20.

PAUL MASSON American Class  
Chess Championship, two-day out-  
door tournament, Paul Masson  
Mountain Vineyards, Saratoga, for  
more info. call: 928-3600.

\*KELL ROBERTSON sings  
funky blues and ballads laced with  
pithy platitudes, Fri. and Sat.,  
Country, 4074 24th St.



# Clubs

NO ADMISSION CHARGE  
UNLESS OTHERWISE NOTED.

## SF

**BARON'S:** Ann Haggin, Tues.-Sat.; Doris Gurley, Sun.-Mon. 201 Powell, 982-4334.

## BOARDING HOUSE:

Pointer Sisters also L.C. "Good Rockin'" Robinson, July 5-8; Jesse Colin Young with Gabriel Kaplan, July 10-15; Louis and the Lovers also Doug Sahm, July 17. 960 Bush, 441-4333, admission varies.

**COCK'S INN:** Oblivion, Tues.-Sat. 3111 Fillmore, 922-9974.

**DIZZY'S:** Roy and the Adults, Fri.; Pinkerton and Card, Sat. 5512 Geary, 752-9954.

**DRAWING ROOM:** Ben Gregory, original rhythm and blues on piano, Thurs.-Sat. Union/Van Ness, 775-5295.

**DRINKING GOURD:** Houck and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom, Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Union/Laguna, 921-9943.

## EARTHQUAKE MC-

**GOON'S:** Turk Murphy, Tues.-Sat. 630 Clay, 986-1433.

**FABULOUS GREEK:** Liquid Sunshine, Fri.-Sat.; Wintersun, Sun. 2001 17th St., 863-6777.

## FAMILY PHARMACY:

Brent Lewis, Wed.; Chris Flinders, Thurs.; Geoff Savage, Fri.; Bezerkly Bluegrass Band, Sat. 2801 California, 567-5499.

**GARDEN OF EARTHLY DELIGHTS:** Eyes, July 12. Mississippi/Mariposa, 864-9377.

**GENEROSITY:** Mitch Woods and His Red Hot Mama, Sun. 1981 Union, 921-8305.

## GREAT AMERICAN MUSIC

**HALL:** Butch Whacks and the Glass Packs, Wed.; Chris Poehler, Mon. 859 O'Farrell, 885-0750, admission varies.

**HOLY CITY ZOO:** auditions, Mon.; Clutch Cargo, Tues.; Lisa Kindred, Wed.; Ronnie and LuLu, Thurs.; Liberty Hill Aristocrats, Fri.; Night Crawlers, Sat. 408 Clement, 752-2846.

**INTERSECTION:** Lew Porter Ascension Project, Sun.; Infinite Sound, July 13-14, 22, 29. 756 Union, 397-6061, \$1.

**JOLLY FRIARS:** Pop-a-Groove, Wed.-Sat. 950 Clement, 752-0354.

**KEYSTONE KORNER:** Yusef Lateef and his Quartet, July 5-8; Grover Washington, July 10-24. 750 Vallejo, 781-0697, \$3/\$3.50 weekends.

**MINNIE'S CAN-DO:** poetry readings, Wed.; Billy Johnson, Thurs.-Sat.; Meditations, Sun.; \$1; Dave Alexander, Mon.-Tues., \$1. 1915 Fillmore, 563-5017.

**MOONEY'S IRISH PUB:** Skunk Cabbage, Wed.; Family Grace, Thurs.; Streamin' Freeman, Fri.-Sat.; Jim Dietz, Tues. 1525 Grant, 982-4330.

**MOTHERLODE:** Jeff Comanor, Sun.; Chris Cox, Mon.; Chris Michie, Tues.; Jim Nesbitt, Wed.; Jim Post, Thurs.; Fat Max and the Casuals, Fri.; Jim Nesbitt, Sat. 2001 Union, 567-3121.

**MUSTARD SEED:** Corbin and Sandi, Wed.; Francyl Streano, Thurs. 3145 Fillmore, 931-1713.

**NEW BEGINNING:** Eyes, July 6-7. 1725 Haight, 668-6200.

**OLD SPAGHETTI FACTORY:** Los Flamencos de la Bodega, Fri.-Sat. 478 Green, 421-0221.

**PAUL'S SALOON:** Hired Hands, Thurs.; Phantoms of the Opry, Fri.; Hired Hands, Sat.; Jam, Sun.; High Country, Wed. 3251 Scott, 922-2456.

**PETA'S:** Bob Feldman Trio, Fri.-Sat. 631 O'Farrell, 441-6994.

**PIER 23:** Pier 23 Jazz Cats, Fri.-Sun. Pier 23, 362-5125.

**PIERCE STREET ANNEX:** Cutter Street Garage, Sat.-Mon.; Craig Strode Three, Tues.-Fri. 3138 Fillmore, 567-1400.

**POINT AFTER:** Pegasus, Tues.-Sat. Ghirardelli Square, 776-5053.

**REUNION:** Tony Lewis Trio, Wed.-Sun.; Peggy Webb, Mon.-Tues. 1969 Union. 346-3248.

**SAND DUNES:** Hi Tide Harris Blues Band, July 5, 7, 12-14; Waves, July 6-7; Cliff Woods, July 8, 15; Metronomes Big Band, July 9; Jackie King, July 10; Movement

July 11. 3599 Taraval. 564-5621.

**SCENE:** Tommy Smith Trio, Thurs.-Sun. 2301 Fillmore, 567-0593.

**SHADOW BOX:** Vernon Alley Trio, Wed.-Sun. 3535 California, 751-9091.

## UNIVERSITY HIDE-A

**WAY:** Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

**WOODSTOCK:** Scrap Iron, nightly; Abels, Sun.-Mon. 951 Clement, 752-7132.

**YE ROSE AND THISTLE:** Eldorado Blues Band, Fri.-Sat.; Dixieland Jazz, Sun. 1624 California, 474-6968.

**ORPHANAGE:** Mendocino All-Stars, July 5-7; Graham Central Station, July 8; Grayson Street, July 9-12; Brotherly Love, July 13-14; Malo, July 15-16, \$2.50; Sal Valentino, July 17-18; Abel, July 19-21. 807 Montgomery, 986-8008, \$2.

## EAST BAY

## KEYSTONE BERKELEY:

Commander Cody and Asleep at the Wheel, July 5-6; Jerry Garcia, Merle Saunders and Paul Pena, July 7; Azteca and Moon, July 8; California and Shadowfox, July 9; Jerry Garcia and Merle Saunders, recording their new live album here, July 10-11; Graham Central Station and Hoo Doo Rhythm Devils, July 12-14; Frank Biner and the Nite-Shift, July 15; California with Fire, July 16. 2119 University, Berk. 841-9903, admission varies.

**SPIDER'S WEB:** Stan the Man and Messiah, July 5-7; Godfrey Smith and Sam Cox Band, July 8-9. 5319 Grove, Oakl., 653-7160.

**FRANSHELL'S:** Brotherly Love, Tues.-Sat. 101 Parrott, San Leandro, 357-7333, \$1 Fri.-Sat.

## ROCKRIDGE TEA TAVERN

Marc Cohen, July 8, 15. 5239 College, Oakl., 652-1400.

**LONGBRANCH:** Grayson Street with Jo Baker, July 6, 8, 15; Asleep at the Wheel, July 7; Knee Deep, July 10, 17; Eyes, July 11, 18; Sword and Stone, July 12 and 13 (with Rubin and the Rubinoos); Alice Stuart and Snake with Clover, July 14; Stuart Little Band, July 19. 2504 San Pablo, Berk. 848-3940, admission varies.

**LUCKY LION:** Saba, Tues.-Sat. 4100 Redwood Rd., Oakl., 530-7260.

**TUCKETT INN:** Raw Soul, Thurs.-Fri.; Tasmanian Slime Devils, Sat.-Sun.; 18564 Mission, Hayward, 276-9778.

## MARIN

**BOATHOUSE:** Butch Whacks and the Glass Packs, Thurs; Fast Company, Fri.-Sat. 300 Turney, Sausalito, 332-0511.

**GATSBY'S:** Jean Hoffman Trio, Wed.-Sun.; Chris Cox, Mon.-Tues. 39 Caledonia, Sausalito, 332-4500.

**LION'S SHARE:** Elvin Bishop Band, July 12-13, 8:30 and 11:30 p.m.; Hoo Doo Rhythm Devils, July 15. 60 Redwood, San Anselmo, 454-9856. Admission varies.

**OLD MILL TAVERN:** Eggs Over Easy, Wed. and Sat.; Ronny and the Blue Rabbits, Sun. 106 Throckmorton, Mill Valley, 388-9595.

**SWEETWATER:** Peter Spelman and Friends, Sat. 153 Throckmorton, Mill Valley, 388-2820.

## INN OF THE BEGINNING:

Fairfax Street Choir and Banana and the Bunch, July 5, \$2; The Bronze Hog, July 6-7, \$2; Commander Cody, July 8, \$2; Mad Bros. and Cosmic Beam, July 11, 50¢; Crossfire, July 12, \$1.50; Synergy and Hot Chakra, July 13-14, \$2; free folk music, July 15; Moon, July 18-19, \$2; Asleep at the Wheel, July 20-21, \$2. 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

## PENINSULA

## BALKAN VILLAGE:

Louis Gundunas, Wed.-Sun. 4898 El Camino Real, Palo Alto, 968-7251.

**BANDSTAND:** Our Father's Sons, Fri.-Sat. 3033 El Camino Real, Redwood, 364-3990, \$1.

**BEACH HOUSE:** Grand Slam, Wed.-Sat.; 1940's Music and Swing Contest, Sun. 1875 S. Norfolk, San Mateo, 341-2661, \$1 Fri.-Sat.

**BLACK ANGUS:** Tall-Tree, Tues.-Sat. 477 9th Ave., San Mateo, 342-6336.

**CHARLEY BROWN'S:** Wall, Wed.-Sat. 1550 Old Bayshore, Burlingame, 697-6907.

**CHARLEY BROWN'S:** Delivery, Wed.-Sat. Municipal Marina, Redwood City, 364-2848.

**DEEJAYS:** Coast to Coast with Froggy and Butch Tues.-Sat. 210 El Camino, Belmont, 592-8117.

**FRIARS:** Lickin' Stich, Wed.-Sat. 4101 E. El Camino Real, Palo Alto, 493-8130.

**SAND CASTLE:** Foxfire, Thurs.-Sat. San Antonio/22nd St., Los Altos, 941-2115.

# Films

**CENTO CEDAR CINEMA:** "Traffic," July 5-25. 38 Cedar, SF, 776-8300.

**GATEWAY CINEMA:** "A Night in Casablanca" and "Love Happy," July 5-10; "Rhapsody in Blue" and "The Story of Vernon and Irene Castle," July 11-17; "Queen Christina" and "Mutiny on the Bounty," July 18-24. 215 Jackson, SF, 411-3353.

**SURF:** The Thief of Bagdad," and "The Adventures of Robin Hood," July 5-7; "The Confessions of Felix Krull" and "The Captain From Kopenick," July 8-9; "Death of Venice" and "Deep End," July 10-11; "The Big Sleep" and "The Maltese Falcon," July 12-14; "Masculine-Feminine" and "Band of Outsiders," July 15-16; "French Can-Can" and "The Golden Coach," July 17-18; "Swingtime" and "A Damsel in Distress," July 19-21. Irving/46th, SF 664-6300.

**INTERSECTION:** Nickettes and "Red Dust," July 8; "The Adventurer," "The Fireman," "The Immigrant," "Behind the Screen," "The Vagabond" and "The Floor-walker," July 15. Films at 6, 8:45, and 11:15 p.m., 756 Union, SF 397-6061.

**SF STATE UNIV.:** "M" and "Crime and Punishment," July 11; "Witchcraft Through the Ages" and "Vampyr," July 18; 7 p.m., Ed. 117, campus, 1600 Holloway, SF, 586-3794, free.

**BENEFIT** for Haight Ashbury Community Radio: "The Gold Rush," July 6, 8 p.m.; "The Great Dictator," July 14, 8 p.m. All Saints Church, 1350 Waller, SF, 75¢.

**MIDNIGHT MOVIES:** "Keep on Truckin' Cartoon Carnival," July 7; "Scruggs, His Family and Friends," July 14; "What Flirting Cost Me," "Acid Camp," "Making Out," "Warning" and "Robert Having his Nipple Pierced," July 21. Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.50.

**KOKUSAI:** "Where Spring Comes Lake," July 5-10; "Slashing Samurai" and "Judo Duel," July 11-17; "Sword of Vengeance" and "Paper Drama," July 18-24. 1700 Buchanan, SF.

**POWELL:** "Death in Venice" and "The Puzzle of a Down Fall Child," July 5-6; "Carousel" and "Further Perils of Laurel and Hardy," July 7-8; "The Collector" and "Beat the Devil," July 9-10; "Lilith" and "The Anniversary," July 11-12; "They Shoot Horses Don't They" and "If It's Tuesday, This Must Be Belgium," July 13-14; "Loves of Isadora" and "Last Summer," July 15-16; "Claire's Knee" and "If," July 17-18; "Anne of 1000 Days" and "Harold and Maude," July 19-20. 39 Powell, 421-4040, \$1 before 5 p.m., \$1.25 after.

**VIDEO FREE AMERICA:** "Second Annual Video Arts Festival," July 6-7; "Carel and Ferd," July 13-14; "An Evening of Abstract Video," July 20-21. 8:30 p.m., 442 Shotwell, SF, 648-9040, \$2.50.

**FILM FAIR:** "Bluebeard's Eighth Wife" and "Artists and Models" July 6-8; "The Scoundrel" and "Girls About Town," July 13-15; "The Good Fairy" and "Flesh and Fantasy," July 20-22. 7:30 p.m., 732 Chenery, SF, \$2.

**CAL:** "The Samurai Trilogy," July 5, 7 p.m.; "Phantom India," July 10 and 12, 7 p.m.; "A Clockwork Orange," July 17, 7 and 9:30 p.m.; "If I Had A Gun," July 19, 7:30 p.m.; "Love," July 19, 9:30 p.m.; 155 Dwinelle Hall, UC Berk. campus, \$1.25.

**DIABLO VALLEY COLLEGE:** "Top Hat" and "Adam's Rib," July 6, 6 and 9 p.m.; "Four Daughters" and "New Moon," July 9, 6 and 9:15 p.m.; "Buck Privates," "Babes in Toyland" and "Ma and Pa Kettle Go To Town," July 11, 2 p.m.; "Dead End," "Buck Privates" and "The Three Little Pigs," July 11, 6 and 9 p.m.; "College Swing," "Son of Frankenstein" and "The Old Mill," July 13, 6 and 9 p.m.; "Andy Hardy Gets Spring Fever," "You Can't Cheat An Honest Man" and "Rickie's Movie Offer," July 16, 6 and 9 p.m.; "This Gun for Hire," "Horsefeathers," "Three Smart Girls" and

"Argentine Nights," July 18, 1 p.m.; "This Gun for Hire," "Horsefeathers" and "Three Smart Girls," July 18, 6 and 10 p.m.; "The Thin Man" and "Footlight Parade," July 20, 6 and 9:15 p.m. Forum, campus, Pleasant Hill, 687-4445, free.

**MERRITT COLLEGE:** "The Pink Panther" and "A Shot in the Dark," July 6; "Where Eagles Dare" and "The Americanization of Emily," July 13; "Operation Crossbow" and "North by Northwest," July 20. Student Center, campus, 12500 Campus Dr., Oakl. free.

**OAKLAND MUSEUM:** "Up on Two Wheels," July 6; "Ninotchka," July 13; "Bus Stop," July 20; Theatre, 10/Fallon, Oakl., \$1.50/\$1 students.

## PACIFIC FILM ARCHIVE:

"The General Line" and "Time in the Sun," July 5, 7:30 and 9:45 p.m.; "The Step Mother," July 6, 7:30 p.m.; "The Byelorussian Station," July 6, 9:30 p.m.; "Dark Passage," July 7, 4:30 and 8:15 p.m.; "The Breaking Point," July 7, 6:30 and 10:10 p.m.; "The Adventures of Robin Hood," July 8, 2:30, 6:30 and 10:30 p.m.; "The Thief of Bagdad," July 8, 4:30 and 8:30 p.m.; "In His Right Place," July 9, 7:30 p.m.; "King Lear," July 9, 9:30 p.m.; "All' Alfa," July 10, 6 p.m., 50¢ "Tupamaros," "Campamento Nueva Habana" and "A Luta Continua," July 10, 7:30 and 9:30 p.m.; "Catfilm for Katy and Cynnie," "Automatic Diaries," "Intolerance" and "Construction Job," July 11, 7:30 p.m.; "SF Good Times," July 11, 9:30 p.m.; "Anaemic Cinema" "Ballet Mechanique" and "Rhythm 21," July 12, 7:30 p.m.; "Hold The Coed," July 12, 9:30 p.m.; "Singin' In The Rain," July 13, 7:30 p.m.; "The 100% All-Talking, All-Singing, All-Dancing Revue," July 13, 9:30 p.m.; "Singin' In The Rain," July 14, 4:30 p.m.; "Under the Roofs of Paris," July 14, 7:30 p.m.; "The Many Madnesses of Busby Berkeley," July 14, 9:30 p.m.; "Swingtime," July 15, 4:30 and 7:30 p.m.; "Fred and Ginger and the Dance," July 15, 9:30 p.m.; "Born to Dance," July 16, 7:30 p.m.; "The Mad Musicals of the 30s," July 16, 9:30 p.m.; "Hard Day's Night," July 17, 7:30 p.m.; "The Dancing Divinity . . . Jessie Mathews," July 17, 9:30 p.m.; "The Gang's All Here," July 18, 7:30 p.m.; "The Nostalgic Musical of the 40s," July 18, 9:30 p.m.; "Stormy Weather," July 19, 7:30 p.m.; "The Blacks in the Movies," July 19, 9 p.m.; "Dry Wood and Hot Pepper," July 20, 9:30 p.m.; "Touch of Evil," July 21, 7 and 10:30 p.m.; "Caught," July 21, 8:45 p.m. University Art Museum, 2621 Durant, Berk., 642-1412, \$1.25.

**VISITACION VALLEY** Library: "So Little Time," July 10; "The Magnificent Outdoors," July 17. 2:30 p.m., 45 Leland, 239-5270, free.

**SF MUSEUM OF ART:** "Carnival in Flanders" and "La Maternelle," July 6, 7 p.m.; "The Cabinet of Dr. Caligari" and "Metropolis," July 8, 3 p.m.; "The Animation of Susan Pitt Kraming and her Students" and "The Films of Standish Lawder," July 10, 7 p.m.; "The Golem," July 13, 7 p.m.; "Robin Hood," July 15, 2 p.m.; "Madchen in Uniform" and "The Broken Jug," July 17, 7 p.m.; Van Ness/McAllister, 863-8800, \$1.

**CALIFORNIA PALACE** of Legion of Honor: "People of the Congo" and "The Luer," July 7-8; "Festival of the Dead" and "Liebalala," July 14-15; "Pygmies of Africa" and "Murudruni," July 21-22, 1 p.m., Lincoln Park, free.

**TIMES THEATRE:** "Marjoe" and "The Magic Christian," July 5-6; "Baron Blood," "Dark Intruder" and "Daughters of Satan,"

July 7; "Blindman" and "Willa Rides," July 8; "200 Motels" and "Ten Betty Boop Cartoons," July 9-10; "Dr. Faustus" and "The Magus," July 11; "Bananas" and "Morgan," July 12-13; "The Hawaiians" and "Cool Hand Luke," July 14; "Innocent Bystanders" and "Day of Anger," July 15; "Garden of the Finzi-Cortinis" and "The Fireman's Ball," July 16-17; "Justine" and "The Prime of Miss Jean Brodie," July 18; "Play it as it Lays" and "Boys in the Band," July 19-20; "Man in the Wilderness" and "Latitude Zero," July 21. Stockton nr. Broadway, 362-8770, 99¢

**CO-OP:** "Home Born Baby," film on childbirth, July 6, 7:30 p.m. 1414 University, 338-9094, \$1.

# Lectures

**"PSYCHOBIOLOGY:** A Look at Brain Chemistry and Behavior," given by Phillip Berger, M.D. Chief resident in psychiatry, Stanford Medical School, July 5, 7 p.m., Pennafort Hall, Dominican College, San Rafael.

**"SCIENCE FICTION:** Mythology Reborn," conference given by Roger Zelazny ("Lord of Light" and "Creatures of Light and Darkness"), July 14-15, 9:30 a.m.-5 p.m., 155 Dwinelle Hall, UC Berk., campus, \$20.

**"MYSTICS AND MYSTICISM,** the Western Tradition, A Stanford University Experience," given by James Watkins, political science, Stanford, July 11, 7 p.m., Pennafort Hall, Dominican College, San Rafael.

**"IT ALL BEGAN** with Communication," given by Lyle Nelson, professor and chairman, communication department; director, professional journalism program, Stanford University, July 18, 7 p.m., Pennafort Hall, Dominican College, San Rafael.

**"WATERGATE-** Unscrambling its Legalties," given by Roderick Bushnell, lawyer, July 11, noon, BSS 118, SF State Univ., 1600 Holloway, SF.

**"CROSS-CULTURAL DISCUSSION** of Erotic Art," given by Freddy Faloon, from the Museum of Erotic Art, July 18, noon, BSS 118, SF State Univ., 1600 Holloway, SF.

**"LILLIPUT-** the Parent Cooperative Children's Center, at CSUSF," discussion of cooperative child care, noon, Education 203, SF State 1600 Holloway, SF.


**"AND THE MORNING AFTER,"** lectures on the next billion years, given by Dr. William Short, July 10; Dr. Roger Revelle, July 17; 10 a.m., Gallery Lounge, SF State Univ., 1600 Holloway, SF.

**"HINDUISM,"** given by Lizelle Raymond, July 8, 8 p.m., Gresham Hall, Grace Cathedral, California/Taylor, SF.

**RABBI SHLOMO CARLEBACH,** July 5, 10:30 a.m., and 8 p.m., House of Love and Prayer, 14 1456 9th Ave., SF.

**"YOGA OF RENUNCIATION,"** given by Swami Chinmayananda, July 5, 7:30 p.m., Med. Sci. Bldg., UC Medical Center, Parnassus, SF.

**"THE HIGH SIERRA,"** given by Paul Covel, July 8, 2:30 p.m., Rotary Natural Science Center, Lakeside Park, Oakl.



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## Songs of Sadness

"Sadness," by Donald Barthelme, Farrar, Straus & Giroux, 183 pp., \$5.95 hardbound.

Barthelme's "Sadness," a collection of short pieces most of which have formerly appeared in "The New Yorker," gives precisely what it promises. The first story is entitled "Critique de la Vie Quotidienne" and piercing criticism of the absurdities of everyday existence is exactly one of Barthelme's major concerns. But neither what he discovers below the surface of the quotidian nor the tools he employs to bring it to light belong to the arsenal of contemporary run-of-the-mill fiction.

One of Barthelme's favorite techniques is to take a perfectly everyday situation, depict it in a few simple sentences and then start to work on it with his surrealist chisel. A chip here, a cut there and all of a sudden the reader is confronted with a disquieting tableau in which everybody has an irritating grin on his face. Take the first story.

A family picture: husband hates wife, wife hates husband, kid hates both. But for reasons which remain undisclosed the husband always takes nine drinks when he comes home (no more, no less), and she seems to be fond of throwing the dinner on the floor.

Strange? Wait until you come to another scene from family life. Perpetua divorces Harold, because they can no longer live with each other. Then she recalls the everyday routine of her marriage. "I remember my husband awaking in the morning, inserting his penis in his penis sheath, placing ornaments of bead and feather on his upper arms, smearing his face with ochre and umber — broad lines under the eyes and across the brow. I remember him taking his blowpipe from the umbrella stand and leaving for the office. What he did there I never knew. Slew his enemies, he said. Our dinner table was decorated with the heads of enemies, whom he had slain."

Or take St. Anthony's story which is dedicated to the famous saint of that name and his equally famous temptations. Everything gets under way calmly, but then one realizes that the St. Anthony of the story is a contemporary of ours. He is unemployed and lives alternately in a modern apartment and in the desert. People come to visit him at his city address, because they are curious. "They would ring the bell and pretend to be in the wrong apartment, these people, but St. Anthony would let them come in anyhow, even though he knew very well what they were thinking."

In yet another story ("Subpoena") somebody gets a notice from the Bureau of Compliance to show up and explain certain circumstances in his household. These turn out to be related to the fact that he owns a monster by the name of Charles Evans Hughes for which he has failed to pay the "Paid Companionship Tax."

Not all the stories start on a commonplace note and then slowly slip into absurdity. Some leave right off the tee of lunacy and consistently work their way through the roughs of increasing madness. "A Film" begins with the statement that a child, one of the film's stars, has been stolen by vandals. In "The Flight of Pigeons from the Palace" we are led into an abandoned palazzo where strange objects from a "Numbered Man" over a "New Volcano" to an explosion which has yet to be auditioned are on display.

Inversely, we sometimes detect the purely imaginary very late. In "Daumier" a meal is prepared for Celeste and when she complains about the empty table she gets the answer: "Yqu do not recognize a meal spiritually prepared."

Throughout the book fantasy is intermingled with reality to a degree which makes them inseparable. Yet both are treated in the same cool, matter-of-fact way and the pecking order of realistic fiction, where fact reigns infinitely higher than fantasy, is suspended altogether if not reversed. Quite clearly this is because the author wants to tell us something about the assumptions governing our everyday lives and activities.

He induces us to consider that the hard realities of our own world are shot through with fantasy, fiction and absurd imagination more than we usually believe. Or as Wylie Sypher once put it, "...The ordinary, the commonplace, the superficial, the quotidian, is the very mystery most inaccessible to reason and explanation and method."

Barthelme's most frequently quoted critical statement — that fragments are the only form he trusts — points in a similar direction. Again he engages in intellectual guerilla warfare and sponsors the unpopular by pitting against our ambitions to find coherence the notion that fragments are perhaps all we will ever get.



Donald Barthelme, master of the absurd

Barthelme commands a wide range of style and techniques. Consider the following key sentence from "Daumier": "The conditions governing your life have been codified and set down in a little book, but no one has ever given you a copy, and when you have sought it in libraries, you are told that someone else has it on extended loan." The passage perfectly matches Kafka's manner of writing.

Many other literary techniques are continuously employed: placing persons and objects where they don't belong, playing havoc with the readers' expectations, surrealist breaks of logic, a loving nursing of the grotesque, and fast-paced non sequiturs. Barthelme is a master of the symbolic mode of narration. In "The Rise of Capitalism" he exposes on less than a page the kind of role-playing and social functionalism we all have succumbed to in such a high degree. He does so by sketching the story of a man who commits suicide once a fortnight, and another man who is assigned to save him each time he tries. Unfortunately, in some passages Barthelme also emerges as a master of the cheap shot. A little further on the same story we read: "Azalea herself is dying of love. I stroke her buttocks, which are perfection, if you can have perfection, under the capitalistic system."

In some cases Barthelme's criticism is dated. He directs it against persons, things or developments almost everybody has complained about by now. Thus blatant attacks levelled at the omnipresence of bureaucracy ("Subpoena"), the repressions of fanatically righteous communities ("A City of Churches"), or the hypocrisy and desperation of the clergy ("The Catechist") no longer yield very much. Neither do shots against the arrogance of genius ("The Genius"), the displacement of the artist in war ("Engineer-Private Paul Klee Misplaces an Aircraft Between Milbertshofen and Cambrai, March 1916"), or the bickering and emptiness of everyday married bliss ("Critique de la Vie Quotidienne," "Perpetua").

In this respect Barthelme's former collections "City Life," "Come Back, Doctor Caligari" and "Unspeakable Practices, Unnatural Acts" were decidedly more pungent, though also less easily accessible. In some other stories of "Sadness," however, Barthelme shows his old bite.

In "The Sandman" he needs just a single word to demolish the pretentiousness of modish currents in psychoanalysis. In a tentative explanation of somebody's neurosis the simple word "or," shrewdly placed and repeated six times, points to the apparent fact that the shrink of this story (like so many of his colleagues) has a great number of alternative explanations to offer without a chance in hell to determine in a scientifically acceptable way which version, if any, is the right one.

All in all, "Sadness" is a book strongly to be recommended to readers who expect more from literature than intellectual spoon-feeding. □

## Coming Up!

An on-going series of Bay Guardian Guidemaps which will show you where to go and tell you how to get there. Watch for Piers and Ethnic Restaurants in the near future.

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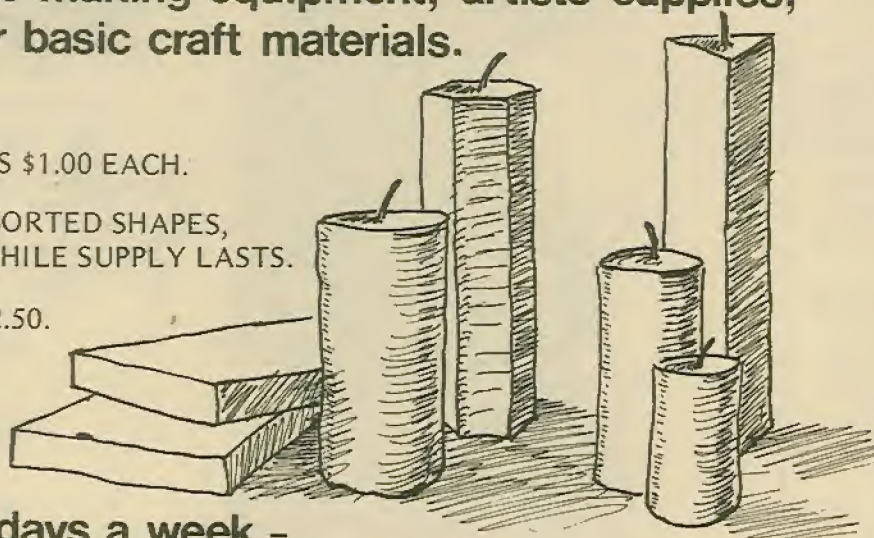


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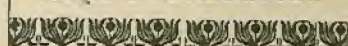
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## A View of three Very Different Galleries

By Mickey Friedman

One glaring anomaly stands as the only real constant in the Bay Area art world: this area has one of the country's largest, and most avant-garde, artistic communities -- yet local artists must constantly struggle, for want of the kind of substantial public and private support which overflows in cities such as New York.

People describe the local problem two ways. San Francisco, one side of the continuing discussion goes, insults its artists by ignoring them. The local public won't invest in local work, and SF artists are forced to turn to the East Coast or Los Angeles.

The other side argues that the Bay Area has an embarrassment of artistic riches, with more artists than the metropolitan area could possibly be expected to support. San Francisco probably has as many artists as Los Angeles, says this side, but is a tenth the size and therefore has far fewer buyers.

Checking out the debate, I visited three art places, two small galleries and a museum, as reported below. The Upper Market Street Gallery exemplifies the small, neighborhood gallery dedicated to relatively unknown artists; and the fact that it is soon to close its doors tells the economic story very neatly. The city-supported de Young, meanwhile, provides the formula the public seems to demand, with major shows of established art and little in the way of avant-garde; but it too complains of low funding. And in between, the Hansen Fuller Gallery, with a prime downtown location and some highly successful new artists, has managed to cut a small place for itself without going under.

The three are separate cases, but the point is the same: our flourishing art community is far from flourishing economically.

### THE UPPER MARKET STREET GALLERY

*The primary goal of our gallery is to act as a vehicle to express the creative energy in our community. Since its opening in February, 1971, the gallery has given many young Bay Area artists an opportunity to present their works, in developmental and retrospective stages.*

From "Introduction to the Upper Market Street Gallery"

You can't escape the noise of hammering and drilling, the clanking and screeching, the general hellish hullabaloo of a normal day on torn-up Market Street. The Castro Tunnel is a block away. You pass little shops -- pet supplies, an interior decorator -- until you reach 2323 Market, which for two years and a few months has been the home of the Upper Market Street Gallery. Not for much longer, however; the gallery will close on July 7.

"We're \$2,000 in debt," says Ron Jehu, who owns the Upper Market Street with artists Wylie Wong and Martin Izquierdo. The three have put about \$20,000 into the venture, and have had to hold down other jobs in order to keep the gallery going. Despite their misfortunes, they have not given up. "We will continue to represent and promote our artists," says Jehu, "and we may organize shows in various spaces until we can re-open permanently." They hope to start again, in a different location next year.

"We are geared toward the avant-garde," says Jehu. "We want to provide a place where artists can exhibit graphically, as well as using the space. We were showing non-established California artists, and one of the reasons for our existence was to entice local art buyers to see the value in California art. We believe the California art scene is as important as New York, and we're trying to give the artistic community a chance."

Why didn't the community at large respond to these laudable aims? Wong believes it's because San Francisco is "poster-oriented," and people aren't used to the idea of having to pay for original art works. "People are afraid to buy something just because they like it," he says. "We can't promise the buyers that they're making an investment. They just have to like it."

Wong also thinks the California lifestyle militates against art buying: "Life is so pleasant here. Everything is more lighthearted, and it's anti-intellectual." Jehu and Wong agree that location may also have been a factor.

The Upper Market Street Gallery itself took a lighthearted approach. They sponsored art shows, plays, and concerts, gave parties and tried to make the gallery a neighborhood cultural center. One of the most successful exhibits was "a celebration of the spirit of Marilyn Monroe, one decade after her death." The show included paintings by De Metrie Kabbaz, Kabbaz' collection of Monroe memorabilia, and works by 12



"Osiris with his Living Heart" by David Gilhooly at the Hansen Fuller Gallery.

contributing artists (including a chandelier decorated with pink satin high-heeled shoes).

The Upper Market Street's proprietors will not be left at loose ends by the closing. Besides figuring out some way to re-open, they will help put together a survey of California art for the Musée d'Art Contemporain in Montreal, along with the Oakland Museum staff, Chronicle art critic Thomas Albright and John Almond, curator of the Art Commission's Capricorn Asunder gallery.

Jehu, Wong and Izquierdo, with temporary offices at 140-A Eureka (864-6289), plan to become, for awhile, "A gallery without a gallery."

### THE DE YOUNG MUSEUM

I visited the Andrew Wyeth exhibition at the de Young Museum in Golden Gate Park on the hottest day of the year. Although it was a weekday afternoon, the rooms were jammed. Sweating and dodging, I looked at the paintings and listened to the comments, which ranged from a simple "Wow," to "See how he gains that effect right here," (accompanied by hand-waving across the front of the painting). The only coolness and solitude close by, I decided, was in Wyeth's works themselves -- still, lonely and remote. I thoroughly enjoyed the show, and returned for a second look on a cooler, but no less crowded, day. There's no doubt about it. People like Andrew Wyeth.

The Wyeth exhibit will probably swell the de Young's attendance total, which is already over a million people per year. Charles Long, Director of Public Relations for the Fine Arts Museums of San Francisco (the de Young and the Palace of the Legion of Honor) says, "There are better museums in larger cities, like Boston and Philadelphia, that don't have nearly the attendance of the de Young." So why is the de Young so popular? It's free, for one thing (although the Wyeth exhibit costs \$1) and for another, it's located in Golden Gate Park, a mecca for both city-dwellers and tourists.

Long also attributes the de Young's popularity to "a high level of interest in art in the Bay Area." Art-consciousness here, he says, goes back to the Gold Rush era, "when people imported paintings from France and piano players from Poland." Long adds that the tradition unfortunately doesn't include large public endowments for the arts, leaving SF's museums with far smaller staffs than other major institutions.

"Our budget from the city didn't provide enough money to pay for our new gallery of art of Africa, Oceania and the Americas," he says. "We raised a quarter of a million dollars for it privately. The funding situation has turned to using municipal funds for day-to-day operation, but if we want to do something special, we go to private sources."

The function of the museum? Long sees it as two-fold. "There's the classic idea of the museum which preserves, studies, and exhibits," he says, "but also most museum directors see themselves as serving a sociological function, showing people their heritage as a way of stabilizing society and educating the public about other societies. The Africa, Oceania, and the Americas gallery is an example of this." Long points out, however, that people who work with art tend to think in terms of hundreds of years, and that perhaps the sociological motivation is not always an urgent one. "It has been found that the ultra-violet rays of the sun will eventually destroy a painting," he says. "The experts think they can save paintings for the

next three hundred years. But that won't do, because three hundred years just isn't long enough."

The de Young exhibits an average of six local artists per year, including multiple-artist shows. "Not many of them had national reputations," says Long. "The Museum feels that part of its function is to discover local artists." But, he admits, the artists shown at the de Young have almost always exhibited in other places.

Looking at the San Francisco art scene, Long sees "many worthwhile things going on. There's an inferiority complex among California artists," he says, "they say people don't buy art. But there are artists here -- Jeffrey Lewis, Howard Hack, Brian Wilson, and Walter Snellgrove, for example -- who can sell everything they paint."

### THE HANSEN FULLER GALLERY

Arranged on pedestals around the large, bright room are sexy, lively-looking, ceramic frogs. There are fertility goddess frogs, and Osiris frogs, and Adam and Eve frogs (misinformed by the serpent, Adam is performing the first arm job on Eve, while the serpent, is more suitably occupied). The frogs are festooned with vegetables, sprout numerous breasts and sexual organs, and generally give a feeling of jubilant celebration of life.

The scene of the frog paradise (the show ended on June 30) is the Hansen Fuller Gallery, at 228 Grant Avenue (fifth floor), and the artist is David Gilhooly. Gilhooly, a Californian, has had many exhibits, both one-man and group, and his work has been mentioned in such publications as "Craft Horizons," "Art and Artists," "Art Forum," "Time," "Newsweek" and the "New Yorker."

East Coast art, Simpson explains, is more formal, West Coast art more loose. The best example, as illustrated by Gilhooly, she says, is the West's "funk orientation."

Whatever the difference, it has proven a fortunate one for the Hansen Fuller. The gallery, founded 12 years ago, now reaps the benefits of a rising interest in California art. The Hansen Fuller's original intention, to promote and develop unknown artists, ironically is getting harder as the gallery becomes an established success and the artists gain major reputations, leaving the staff less time for new efforts.

"It's funny," says Simpson. "Our function is changing now. We have commitments to about 20 artists -- we make arrangements for their shows. We aren't doing as much for young artists as we have in the past because about six of our artists are having big shows, museum retrospectives and things like that. We haven't been able to see the newest art, but we want to get back into it."

Simpson stresses that a successful gallery is still not a large money-maker. "This is the wrong thing to do if you want to make money," she says. "While a gallery is a business and you make a mistake if you don't treat it that way, its success can't be measured in a business sense. The overhead is very high, and you do well to meet expenses. That's what we're doing. Now, because it's no longer a life-and-death struggle, I feel we're terrifically successful."

The Hansen Fuller went through some years when owners Wanda Hansen and Diana Fuller could as easily have closed as not, Simpson says. She believes they survived mostly because of determination, but cites

*Continued on page 23*





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# Art Around The Bay Area

Continued from page 21

location as another advantage. "Since we're on the fifth floor, we don't get any walk-in traffic," she says, "but it helps to be downtown, in the middle of everything. Sometimes people come in here with their gallery guide and ask me to mark the galleries within two blocks, and those are the ones they visit."

Simpson doesn't see the Hansen Fuller as a barometer of what's happening in Art in San Francisco, because she feels the gallery is more fortunate than most. "San Francisco's lack of community response to art is a classic thing to discuss," she says. "It's notorious. There are so many artists here, but people don't buy, don't take chances on their work. We've been incredibly successful this year because West Coast art is becoming more and more accepted on the East Coast and in Europe. This has enhanced the reputations of our artists so we have done lots of work."

The Hansen Fuller is now featuring an informal group show of new works by several artists. After this show ends, they will close for the summer. "If you had asked me a year ago about how things looked for art here, I would have said they looked grim," Simpson says. "But in the past year several new galleries like the Phoenix, John Berggruen, and Jame Willis, have opened and have done tough, interesting shows. If these places make it, it's fantastic." □



"The Patriot," 1964, by Andrew Wyeth at the M.H. de Young Memorial Museum in Golden Gate Park. From the exhibit, "The Art of Andrew Wyeth," running through Sept. 3, 1973. Are SF artists being given short shrift to promote Americana?

## Summer Gallery Guide

Many galleries close down for part or all of the summer; below, a listing of some of the Bay Area galleries with shows in July and August. Note: Call before you go, hours and open days tend to be flexible.

### SAN FRANCISCO

#### VORPAL GALLERIES

1168 Battery, 397-9200  
Jesse Allen, paintings, thru July 14;  
Agnese Udinotti, Greek sculptress,  
and Krista Collins, serigraphs, July  
14-Aug. 11.

#### JOHN BOLLES GALLERY

10 Gold St., 392-4923  
Weyman Lew, paintings, Jerrold Peil,  
photographs, through July 20.

#### GALLERIA DE LA RAZA

2851 24th, 826-9922  
Workshop, continuing exhibits of  
Third World artists.

#### DAVID'S ART GALLERY

1030 Taraval, 731-0133  
Richard Weinstock, Fred Reisinger,  
Dale Rogers, Tony Chikes, July 14-  
Aug. 15.

#### NANNY GOAT HILL

3205 Folsom, 285-0765  
Jeff Clark, paintings, through July  
15; Richard Hall, John Henzey,  
Michael Mage, photographs, July 15-  
Aug. 8.

#### SF ACADEMY OF ART

625 Sutter, 673-4200  
Louis Sibunruang, group photograph  
show through July 25, with an  
opening scheduled July 13, 5:30-  
7 p.m., One day summer school stu-  
dent show, July 27.

#### ANNEBERG GALLERY

2721 Hyde, 775-7609  
Art of Huichol Indians, original yarn  
paintings from Western Sierra Madres  
of Mexico, July 7-Sept. 18.

#### CHARLES CAMPBELL GALLERY

647 Chestnut, 441-8680  
Group showing of drawings, July 18-  
31.

#### GALERIE DE TOURS

559 Sutter, 362-0504  
Paintings of Jean Xanathu, Dwayne  
Armstrong, Anton Sitos, thru month  
of July.

#### SAN FRANCISCO COOPERATIVE GALLERY

315 Sutter, 986-8844  
Graphics of Jericoff, thru July.

#### WILLIAM SAWYER GALLERY

3045 Clay, 921-8974  
David Shapiro, drawings and paint-  
ings, thru July 6, then California  
Society of Print Makers.

#### THE FRANK GALLERY

629 Sutter, 771-3344  
Mark Muelleian, continuous exhibit  
and Harriet Thorpe retrospective.

#### ALBERT TOLF GALLERY

750 Kearny, 391-5092  
Albert Tolf's paintings.

#### FINE ARTS EXCHANGE

4082 24th St., 282-3051  
Serge Koll Women of San Francisco  
India Ink sketches thru July.

#### INTERNATIONAL MUSEUM OF EROTIC ART

540 Powell, 989-6095  
Betty Dodson, paintings and draw-  
ings, thru August.

#### ARTISTS COOPERATIVE

2224 Union, 567-0464  
Allen Powell, abstract paintings  
and graphics, thru August 4, Magen  
Dana, oils of California landscapes  
and jungle scenes, thru August 4.

#### GILBERT

590 Sutter, 392-4119  
Raymond Howell, paintings and  
graphics, French 19th and 20th  
century graphics, thru July.

#### LAWSON

3237 Sacramento, 567-2737  
"20 Artists as Craftsmen," thru  
July 21.

#### HANSEN-FULLER

228 Grant, 982-4212  
David Gilhooly, ceramic sculpture,  
thru July 6.

#### BERGGRUEN

228 Grant, 781-4629  
Hans Hofmann, paintings, thru  
July 20.

#### TRIANGLE

251 Post, 982-3498  
Ronald Chase, collages, thru July 14.

#### WENGER

855 Montgomery, 781-2770  
Dorothy Hyman, paintings, thru  
July 7.

#### HUNTER

384 Post, 392-3182  
Early American Indiana show, thru  
July 8.

#### UPSTAIRS GALLERY

1457 Grant, 989-6452  
One-Man Exhibition of Prints by  
Tetsuya Noda, modern Japanese  
artist, thru July 28.

#### CONACHER GALLERIES

134 Maiden Lane, 392-5447  
Gunnar Anderson, paintings, thru  
July 14.

#### QUAY GALLERY

2 Jerome Alley, 392-5532  
Peter D'Agostino, slide projections,  
thru July 20.

#### LUCIEN LABUDT

1407 Gough, 567-1850  
Doris Miller Johnson, paintings and  
drawings, thru July 7.

#### MARQUOIT GALLERIES

40 Gold, 391-1225  
Kenneth Potter, paintings, sculpture  
and graphics.

#### GALERIA HELLER

2128 Market, 626-4225  
Angelo and Charles Scibetta, paint-  
ings, thru July.

#### POSTER

2266 Union, 567-4842  
L'Estante Moderne, 1897-98, thru  
July.

#### SAN FRANCISCO JEWISH

COMMUNITY CENTER  
3200 California, 346-6040  
Bernard Baruch Zakheim, paint-  
ings and sculpture, thru July 31.

#### ONE EMBARCADERO CENTER

Hank Baum, paintings, thru  
July 28.

#### FOURTH DIMENSION GALLERY

420 Sutter, 781-0732  
"Unity in Diversity" mandala group  
show thru Aug. 18.

#### ADI

530 McAllister  
Victor Vasarely "Bach Portfolio,"  
thru Aug. 15.

#### TEMPLE EMANUEL

Arguello and Lake, 751-2535  
Ruth Dosmar Sipper, drawings and  
prints, thru July 30.

#### UPPER MARKET

2323 Market, 864-6289  
Michael Miller "Serial Works," thru  
July 7.

#### CONNOISSEUR'S

One Embarcadero Center  
Needlework from the San Blas  
Island Indians, thru July 14.

#### MILLBERRY GALLERY

500 Parnassus  
Last gallery exhibit works from 7  
artists, thru July 31.

#### JAMES WILLIS GALLERY

109 Geary, 989-4485  
Bay area sculptors.

#### SIGHT AND INSIGHT GALLERY

2700 Jones, 776-0347  
Weavings by Maggie Feldstein and  
paintings by Edgar Frank, thru  
July 10.

#### BANK OF AMERICA

California/Kearny  
Antique and contemporary quilts,  
thru July 14.

#### SHIOTA

3131 Fillmore, 929-7979  
Original prints by Haku Maki  
Hiroyuki Tajima and Sadao  
Watanabue, thru July 14.

#### U.C. EXTENSION CENTER

55 Laguna, 861-6833  
Student paintings and drawings, thru  
summer.

#### ZARA

553 Pacific, 788-8696  
Oil paintings by Naomi Hardy,  
paintings and drawings by Gretchen  
Lothrop and blown glass by Marshall  
Paige, thru July 20.

### EAST BAY

#### RICHMOND ART CENTER

Civic Center, Richmond, 234-2397  
Alan Brooks, Mike Ellner and Mimi  
Wyler paintings; Robert Fritz, glass  
sculpture; Bill Wareham, sculpture,  
thru July 8.

#### ACCI

1652 Shattuck, Ber.  
Original Print Methods, thru July 7.

#### BERKELEY ART CENTER

1275 Walnut, 849-4120  
Rick Meyer, Dome II automated  
light projection and quadraphonic  
sound within an air-supported struc-  
ture, thru July 15.

#### DIABLO VALLEY COLLEGE

Campus Library, Pleasant Hill, 685-  
1230  
Sara Wallach etchings, thru Sept. 7.

#### KENNEDY GALLERY

Holy Names College, 3500 Mountain  
Blvd., Oakl., 436-0111  
East Bay Artist Association etchings,  
colography, stencil and silk screen,  
thru July 25.

#### ST. MARY'S COLLEGE

Moraga, 376-4612  
William Keith, paintings, thru July.

#### AMES GALLERY

2661 Cedar, Ber., 845-4949  
Marilyn Abel, Victorian Scenes and  
Sentiments, thru Aug. 1.

#### CONTEMPORARY ARTS

2318 Shattuck, Berk., 848-9073  
Don and Betsey Carson, oil paintings,  
thru July 31; Robert Stebbins, acry-  
lics landscapes, African animals,  
Aug. 1-31.

### MUSEUMS

#### S.F. MUSEUM OF ART

Van Ness/McAllister, 863-8800  
Manuel Bravo photography, thru July  
22; Ruth Asawa, A Retrospective  
View, thru Aug. 19.

#### M.H. DE YOUNG MUSEUM

8th Ave./Golden Gate Park,  
558-4374/558-3182  
Andrew Wyeth thru Sept. 3; major  
rotation of Chinese paintings,  
sculpture and decorative arts.

#### CALIFORNIA PALACE OF THE LEGION OF HONOR

Lincoln Park, 558-4441  
Bay Area Graphic Arts Council  
drawings and prints thru Aug. 5;  
African Textiles and Decorative  
Arts thru Sept. 3.

#### UNIVERSITY ART MUSEUM

Berkeley, 642-1438  
40 early 18th and late 19th century  
works, Japanese woodblock prints  
shown in Gallery D of Museum thru  
July 29.

#### OAKLAND MUSEUM

10th/Oakland  
Sam Francis paintings, thru Aug.  
5; "The Search for the Collectible  
in Photography" thru Aug. 12.



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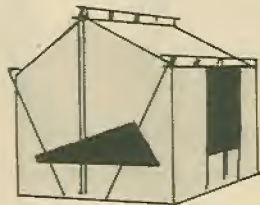
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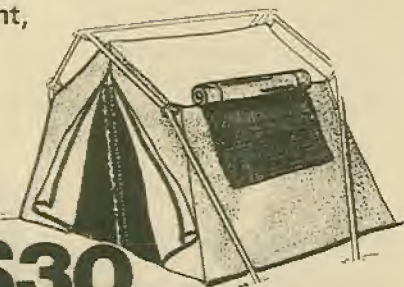
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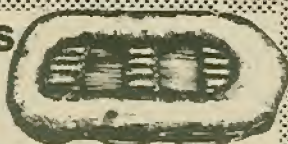
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## Blume Blooms; The Least of Sheila



The players from "The Last of Sheila," left to right, James Coburn, Dyan Cannon, Ian McShane, Joan Hackett, James Mason, Raquel Welch and Richard Benjamin.

"BLUME IN LOVE," written and directed by Paul Mazursky

"THE LAST OF SHEILA," written by Stephen Sondheim and Anthony Perkins, directed by Herbert Ross

"Blume in Love" is a comedy about pain in privileged circumstances, about people who can afford to patch up a lovers' quarrel by saying "Let's go to Venice!"

The hero of the film, Stephen Blume (George Segal), is a Beverly Hills divorce lawyer whose wife, Nina (Susan Anspach), finds him in bed with his secretary and promptly divorces him. Blume's tragedy is that he is still in love with his ex-wife and wants her back.

He takes on an agreeable and willing mistress named Arlene (Marsha Mason), who knows that Blume is always thinking of Nina when they go to bed but accepts her situation anyway. ("What a rotten thing to know about yourself," she says.)

Nina, also, has a new lover, a permanently out-of-work musician named Elmo (Kris Kristofferson), whom Nina met at the unemployment office where she is a social worker. She does not want Blume back and thinks of him less and less as time passes.

But Blume is determined to win her back. He comes calling on Nina and Elmo one Sunday morning with bagels as a peace offering, and he tries to be ingratiating and chummy and loose, like Elmo. He smokes dope with Nina and Elmo, and he tries awfully hard to join them in singing dumb, cheerful folk songs. Blume gives the songs everything he's got, whacking them out with old-vaude-villian high spirits, and he smiles boldly, but there is an all-too-comprehensible sadness about his eyes.

Blume's affair with Arlene breaks up, and he decides to mount a direct attack to win Nina back — which is literally what he does, raping her in the living room of their old Laurel Canyon house while Elmo is at the movies, seeing "Gone with the Wind" for the twelfth time. Elmo finds them on the floor when he returns. "You two sure missed a good movie," he says.

If only the film had ended here, but Paul Mazursky, who wrote and directed, goes on to a "happy" ending, a reconciliation between Nina, now nine-months pregnant, and Blume in St. Marks Piazza where a band is playing "Liebestraum" from "Tristan and Isolde."

Up to this point, Mazursky has finely observed the utter mortification of being in love with someone who doesn't give a damn, but the up-beat ending throws it all away. Mazursky was right to show Blume making an ass of himself for Nina, Blume showing up at mod parties where he doesn't feel comfortable, Blume trying desperately to make charming small talk in an effort to pick up his own ex-wife, Blume pretending that he's happy to be sitting around singing and eating bagels with his ex-wife's lover.

Blume hangs around, and hangs on, in the hope that Nina will return to him, that she will rediscover deep feelings for him and love will bloom. Of course, in reality, it never would. Blume would, in real life, be far more likely to patch up his relationship with Arlene than to reconcile with Nina. He would go to the shrink, maybe drink too much or work a little too hard, and generally make do. And, of course, he would hurt, but that is the point of Mazursky's comedy. For the post-Depression

generation, for the rich and the hip and the young, love is the only source of pain. When you've got a home in Laurel Canyon, an office in Beverly Hills, vacations in Europe, two cars and Rauschenberg, when you've been through analysis and Esalen and yoga and divorce, love may not be everything, but it's the only thing left.

Paul Mazursky, whose previous work includes "Bob and Carol and Ted and Alice," deserves great credit for this remarkably astute portrait of upper middle class Los Angeles. His dialogue is frighteningly accurate (particularly in the pre-rape scene, where Blume, working hard at acting cool and unconcerned, uncharacteristically starts calling Nina pet-names, like "kid" and "chickadee"), and he has drawn uniformly excellent performances from the cast.

Segal has become, for Hollywood, what Jean-Louis Trintignant is for the French cinema — the plus-perfect bourgeois hero. Susan Anspach is lovely in an incompletely realized part. (The story is told entirely from Blume's point of view, and since he never completely understands Nina, we don't, either.) And Marsha Mason deserves special notice for the most brilliantly executed exit since Ellen Burstyn left Timothy Bottoms standing open-mouthed in "The Last Picture Show."

Two newcomers, also deserving special attention, are Richard Kaplan and Skip Brittenham, who play young attorneys in Blume's office. Kaplan is a standout, practically stealing the scene in which he appears with Shelly Winters; unfortunately, Winters blocks out Brittenham's entire appearance, as well as an eight-foot conference table.

\*\*\*\*\*

Six Hollywood types gather on a yacht in the Mediterranean, at the behest of a rich, mischievous Hollywood producer. It seems he wants to make a film called "The Last of Sheila" about his late wife, who was killed during the credits of the new Herbert Ross-Stephen Sondheim-Anthony Perkins murder mystery, "The Last of Sheila."

The producer wants to play a game, which, not unexpectedly, turns out to be a rather deadly one. Usually with films of this sort, reviewers will say they won't reveal the end because it would spoil everything for the readers. "The Last of Sheila" is so complex a puzzle that knowing the ending might very well enhance the fun, allowing the viewer to appreciate more fully how ingenious this film really is.

Unfortunately, the wrap-up of the film comes so fast that I'm not sure I could reveal exactly how it ends. No matter. Stephen Sondheim and Anthony Perkins, who did the screenplay, just plow past the denouement to get to the film's final, bizarre joke: three characters — in, at last, on the secret of who murdered whom — blackmail each other into a partnership to produce "The Last of Sheila."

Sondheim and Perkins have provided some very witty dialogue in addition to the endless plot-twists. ("Apparently, there is a God," says James Mason upon discovering that one of the other characters is dead.) Herbert Ross directed with great intelligence. (His single most intelligent stroke was the one he used, off-screen, to belt Raquel Welch in the eye.) And the all-star cast is generally quite good.

Dyan Cannon, as a man-eating Hollywood agent, steals the film, but Mason, Jean Hackett and James Coburn are all fine, and even Richard Benjamin is tolerable. Raquel, on the other hand, is, in the words of a friend of mine, "the pits" — not exactly the phrase I would have chosen, but apt. □



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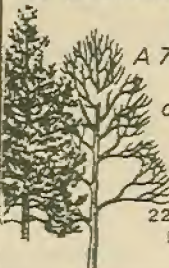
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# Spamlet; El Grande de Uncola

"HAMLET," *Black Box Theatre, San Francisco Community Theatre, 55 Laguna St. Thurs. & Fri. thru July 20, 8:30 p.m. Adm. free. Info. 558-5746.*

"Through Shakespeare's text," says Jan Knott, the young Polish critic, of "Hamlet," "we ought to get at our modern experience, anxiety and sensibility." The Black Box Theatre's current version of the play does not make that connection, and is reduced to an archaic melodrama, competent, traditional — and boring. It has many theatrical merits, but the production lacks the crucial feature of its own vital point of view, with the result that the cast slowly tells Prince Hamlet's familiar dilemma without understanding or exploring the play's contemporary implications.

Michael Harpe is young, handsome, confident and sassy as the Prince, but doesn't attain Shakespeare's more complex concept of the character. Hamlet is thirty, a perennial student and an indecisive intellectual. His natural propensity is to be a passive observer of events. He is, as Brecht put it in his essay on the play, "a tragic victim to the discrepancy between his reasoning and his action" (not unlike many liberal thinkers).

The best production I've seen of the play is the stage version directed by Tony Richardson and starring Nicol Williamson. Williamson, balding and scrawny, played Hamlet as if he were a college professor given a dubious, but unavoidable ghostly edict to murder President Nixon. The costumes Richardson used were, as in the Black Box version, Elizabethan, but the philosophies behind the two interpretations lie far apart.

Williamson's Hamlet exists on both a political and personal level. He knows the leadership of Denmark is "rotten" and rank with immorality. When words effect no cure, he feels pressured into acts of violence; the allusions to our current situation are more than obvious. The Black Box production unfortunately stays rooted in antiquity and remains merely an impressive dramatic exercise.

Technically, Keith St. Clare's direction is first rate. Some of his actors are too young for their roles (Queen Gertrude hardly looks old enough to be Hamlet's mother), but that's one of the unavoidable problems of small theatre. Still, there are many fine touches, including a skillful and exciting fencing duel between Hamlet and Laertes. The ghost scene in which Hamlet first views his murdered father is appropriately eerie, although again I prefer Richardson's version in which Hamlet thinks he sees a ghost, but in reality speaks to his own image reflected in large distorting mirrors.

All the acting is surprisingly good. I particularly enjoyed Richard Spore, an extraordinary performer, in the double role of Rosencrantz and the dandy Osric. But despite Spore's artistry and the production's other virtues, this is a stodgy, conservative version of a play that's full of a very contemporary madness.

"DRACULA: THE EROTIC NECROTIC," *The Fantasy Theatre, Firehouse Theatre, 1572 Calif. St. Fri. & Sat. thru July 28. 8:30 p.m. Adm. \$1. Info. 826-8563.*

"Dracula: The Erotic Necrotic" takes off from the Dracula myth and goes crazy. The show is completely indescribable, caught somewhere between a camp horror film and a fraternity party skit. "Dracula" is funny, weird and irresistible. I guarantee you've never seen anything quite like it — and all for \$1.

"FOUR ON THE FLOOR," *Bellevue Hotel, Tues. thru Sat. cont. from 9 p.m. Adm. \$2.50. Info. 474-3600.*

With a potted palm stationed carefully on the double grand piano, the four performers of "Four On The Floor" sing their way affectionately through medleys from the works of Irving Berlin, Jerome Kern and the early talking pictures.

The group's nostalgic renditions, now in their third year here, are straightforward, performed with humor and style by Don Sheffey, Larry Vincent, Tom Phillips and Elinor Anderson. Anderson in particular turns in an adept comedy performance, especially on rousing numbers such as "If I Give Up The Saxophone Will You Come Back To Me?"

I'm not a great fan of old musicals, but for an aficionado, or for those old enough to remember the original songs, "Four On The Floor" should provide an evening of gentle, well-produced entertainment.



The 'seeds' from "El Grande de Coca-Cola," front, Ron House, rear left to right, Alan Shearman, Sally Willis, Diz White and John Neville-Andrews.

"EL GRANDE DE COCA-COLA," *Basin St. West, through the summer, Wed. & Thurs. 8:30 p.m., Fri. & Sat. 8 & 10:30 p.m., Sun. 7:30 p.m. \$4-\$5 weekdays, \$5 & \$6 weekends. Info. 788-8282.*

"El Grande De Coca-Cola," the review now at Basin St. West, tries to pass off bad comedy as sophisticated humor by declaring that the show's intention is to create a high camp level of incompetence. What results is a rich man's version of the Carol Burnett TV Show, with the five performers of "El Grande" doing everything but flinging pies and slipping on banana peels in their strenuous self-conscious efforts to look ridiculous.

The flimsy premise of the show centers around Pepe Hernandez, a would-be impresario who owns a seedy night club in a run down section of Trujillo, Honduras. Hernandez announces he is going to produce an evening of cabaret with international stars, and on the basis of his boast gains the sponsorship of the local Coca-Cola bottling plant.

This prologue to "El Grande" all exists only in the program notes. What we see is the actual review Hernandez concocts, replete with commercials for Coca-Cola. The joke is that Hernandez has no stars whatever for his show, and relies on his stage struck nephew, daughter, step-daughter and cousin who stumble around the stage in various international disguises posing as singers, dancers and magicians.

Everyone speaks pidgin Spanish. Hernandez introduces each act as "magnifico-fabuloso" and delivers appropriately atrocious jokes while his relations frantically make costume changes. One choice skit features a blind guitarist from America "authentic," played by one of the Hernandez clan in dark glasses, who lurches around the stage in a futile search for a stool while another relative does a bump and grind routine to distract the audience.

"El Grande" runs just under one hour, which at its inflated ticket prices (\$5 & \$6 on weekends) makes it the most expensive put-on in town. The Basin St. production has the original cast which got rave review in both London and New York — a fact I had hoped to attribute to the high carbon-monoxide levels and need for distraction in those cities. But then the SF dailies gushingly jumped on the bandwagon, too, Knickerbocker calling it "a triumphant comedy of errors... joyfully bad taste" and Eichelbaum glowing about "uproarious delights."

What the critics found to enjoy in all this fluff remains a mystery to me. Maybe if the Basin St. drinks were less expensive the evening might have proven more mellow, but stone cold sober, "El Grande De Coca-Cola" isn't much fun. □



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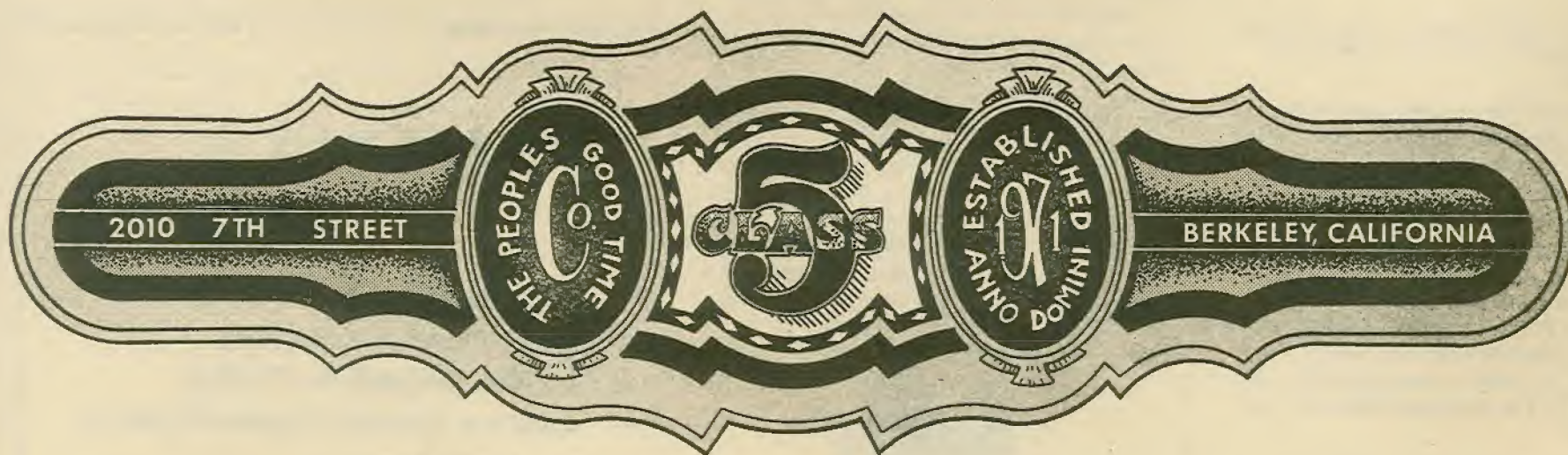
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# California Dream Revisited

"AMERICANS AND THE CALIFORNIA DREAM: 1850-1915," by Kevin Starr, Oxford University Press, 1973.

There's an old joke in Boston about an elderly woman—stout, provincial, a widow, probably Irish—who comes to town looking for a piece of scrod. She says to the caddy, "take me somewhere where I can get a piece of scrod." He just about loses his supper. Being a sexist, an untutored sexist, and pious, and probably a little gassed, naturally he misunderstands. A harmless filet of adolescent codfish (which is what she craves) becomes, in what I will call his mind, something not remotely associated with a codpiece. So it goes in Hub City.

Still—and this is the point of this parable—she gets what she came for. Scrod, God, or a piece of you name it, they're all available in the Haymarket. Sniggering, he takes her to Durgin Park. Two hours in line and two beers later, after an earnest chat about the elegances of Pasadena with a couple from that fair city, she consumes her piece of scrod under the eye of a hostile waitress. Scrod is good. Hostility, or for that matter, sniggering innuendo, are wasted on her. By

God, a good piece of fish. Can't beat it. She goes home satisfied. You always get what you came for in Boston, Massachusetts.

Not so California, according to Kevin Starr in his perfectly splendid book, "Americans and the California Dream: 1850-1915." On the other hand, the forty-niners didn't come for scrod. They came dreaming of "a California of beauty and justice, where on the land or in well-ordered cities they might enter into prosperity and peace." They also came for gold. Given that much, it's not at all surprising that the dream was too often a nightmare. Richard Henry Dana's "Two Years Before the Mast" is the muscular record of a successful sojourn out West. No gold, just wine, sunshine, easy sexuality and the great out-of-doors. Dana deserted Harvard and got his dream together in California before it was a state, before that gleam caught John Marshall's eye in the race of Sutter's mill, before the Donner party fell upon each other, before the earthquake, before Watts, before Bobby Kennedy bit the dust. When his book went to press in 1840, Dana was trying to rediscover California among small trees in rural Massachusetts. He didn't find it, but his dream was intact. A little crazy, in his mind he was sure of one thing: there was a better place, he'd been there.

Starr is more sanguine about California dreams than I am. Maybe that's because he's been away. No less a native son than Josiah Royce, he has been celebrating the California experience to hundreds of throbbing undergraduates at Harvard, Boston, Massachusetts, or thereabouts. (With the possible exception of the Bancroft, Harvard has the best California collection around.) "Americans and the California Dream" is an extended, eloquent, quite personal reflection from a distance of roughly three thousand miles. That may be the key to its success. "Old in error," Starr concludes, "California remains an American hope." Maybe so. And there's no doubt that we need to hear that kind of talk.

To get back to my portly, scrod-eating matron. You come to get fish, you're likely to go home satisfied. But come for beauty and justice and prosperity and peace, that's another matter. I'm not suggesting that we seed the Bay with scrod, nor am I giving up on California's dreams. But my old lady thought her filet was beautiful, the price was just, she left Durgin Park still prosperous, and she slept in peace. One could do worse. Kevin Starr knows what I mean. Abstractions aside, California's promise has always been pretty straightforward. A day so warm and calm you can't believe it, work that gives you pleasure, abundance, open spaces, big trees, time for love, a full belly, it's that simple. But now I'm dreaming. □

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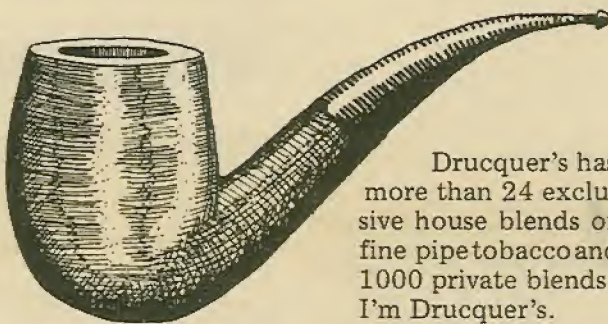
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## classified advertisements

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The San Francisco Bay Guardian Classified is a regular feature. The classified gets results: you can find employment, rent a house or sell your Harley. Deadline for ad copy for next issue is Thurs., July 12, 5 p.m. (one week before publication). Enclose payment with ad. Check page 35 for our classified rates or call Nancy at 861-8033 for classified display rates. Free ads will be accepted for the following categories: Housing Wanted, Rentals, Share Rentals and Employment Wanted. Mail your ad to: The Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103. All classifieds are accepted at the discretion of the publisher.

### PERSONAL

MALE, 24, new to area, want to meet honest single girl 19-30 who knows city. Chris. 150 Haight St., SF.

MID-PENINSULA MAN, 33, weary of plastic girls, open to new relationships with compatible women. 327-1120.

WANTED RIDE or car pool, SF-Mendo. Weekends. 826-8319 mid-week. (707) 937-0105.

LA FANATICA SISTERS: Say wha? Mr. Merrill.

MALE, teacher here summer and next spring, 37, looks/dress/musical tastes 27ish, long on empathy which will swap for good woman's warmth (age 21-40—). Thomas Edwards, c/o Apt. 21, 2419 Durant, Berk.

EDY SCRIPPS - you're terrific! As a chauffeur, gourmet, fellow hell-raiser & protoge, I salute you! Make tracks to SF as soon as you can! Viva La Causa! The Okie from Muskogee - Here's looking at you kid.

ANYONE INTERESTED in forming car pool from 27th & Geary to Fisherman's Wharf area please call Jim/Lynn: 752-3070.

LIVELY Bay Area sojourner (Ms) seeks attractive, philosophic man, preferably academician, 30s, 40s. Box 36, SF Bay Guardian, 1070 Bryant, SF 94103.

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HELP! There are piles to be filed and stacks to be stamped. The Guardian Subscription Dept. needs gregarious volunteers to help us every other Thursday. Be here when the paper comes off the press (hot!!) get a free copy and give us a few hours. Call Cecily: 861-9600.

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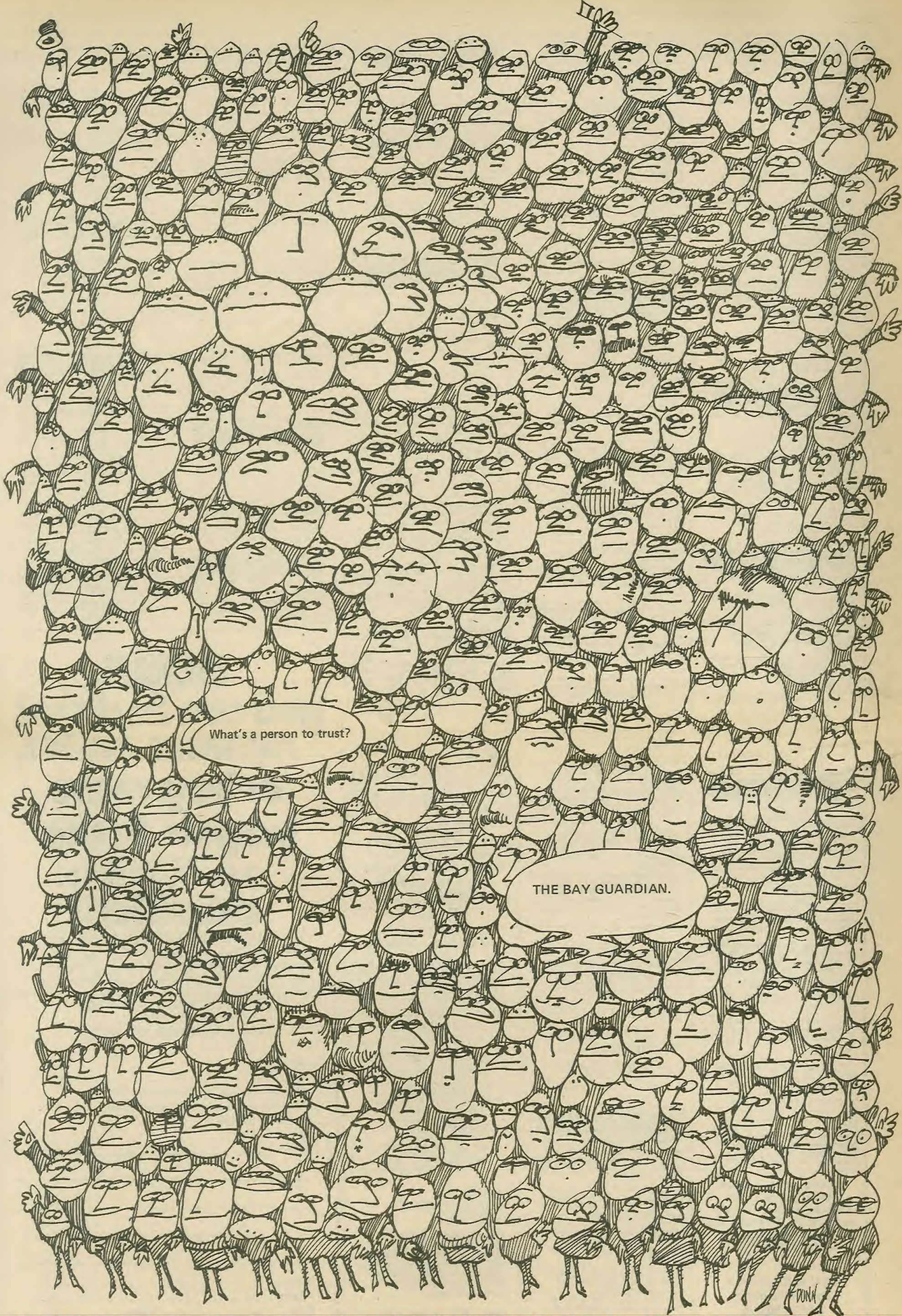
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